

# THE DIAPASON

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DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Twelfth Year—Number Seven

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## HISTORIC BOSTON FANE TO HAVE FOUR-MANUAL

### ORDER TO CASAVANT BROS.

Instrument of Eighty-three Speaking Stops for Eliot Congregational Church—Designed by Everett E. Truette.

The historic Eliot Congregational Church of Newton, Mass. (Greater Boston), is to have a new and notable organ, the gift of Mrs. Frank A. Day, in memory of her husband, who for many years was a prominent member and liberal patron of the music of the church. This instrument is being constructed by Casavant Brothers of St. Hyacinthe, Quebec, and will be installed during the coming summer. The organ will contain four manuals, eighty-three speaking stops, thirty-two couplers, twenty-nine piston combinations and ten pedal movements. As the solo organ with ten speaking stops and the echo organ with twelve speaking stops will be played from the upper keyboard, by means of a single coupler-tablet, the instrument will be the equivalent of a five-manual organ.

The specification was prepared by and the construction of the instrument will be under the direction of Everett E. Truette, who has been organist and choirmaster of this church for twenty-four years.

Following is the specification:

**GREAT ORGAN** (fifteen stops).

Open Diapason, 16 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
Gross Flute, 8 ft.  
Harmonic Flute, 8 ft.  
Gamba, 8 ft.  
Gemshorn, 8 ft.  
Octave, 4 ft.  
Harmonic Flute, 4 ft.  
Twelfth, 2 1/2 ft.  
Fifteenth, 2 ft.  
Mixture, 4 rks.  
Double Trumpet, 16 ft.  
Trumpet, 8 ft.  
Chimes (from Solo).

**SWELL ORGAN** (eighteen stops).

Bourdon, 16 ft.  
Diapason Phonor, 8 ft.  
Violin Diapason, 8 ft.  
Viol d'Orchestre, 8 ft.  
Voix Celeste, 8 ft.  
Salicional, 8 ft.  
Clarinella (Open Flute), 8 ft.  
Gedekt (Stopped Flute), 8 ft.  
Aoline, 8 ft.  
Octave, 4 ft.  
Flauto Traverso, 4 ft.  
Viola, 4 ft.  
Flautino, 2 ft.  
Dolce Cornet, 4 rks.  
Contra Fagotto, 16 ft.  
Cornopean, 8 ft.  
Oboe, 8 ft.  
Vox Humana, 8 ft.

**CHOIR ORGAN** (fourteen stops).

Dulciana, 16 ft.  
Diapason, 8 ft.  
Dulciana, 8 ft.  
Unda Maris, 8 ft.  
Lieblich Gedekt, 8 ft.  
Melodia, 8 ft.  
Flute d'Amour, 4 ft.  
Fugara, 4 ft.  
Piccolo, 2 ft.  
Celesta, 8 ft.  
Clarinet, 8 ft.  
Orchestral Oboe, 8 ft.  
Musette, 8 ft.  
Physarmonica, 8 ft.  
Tremolo.

**SOLO ORGAN** (ten stops).

Stentorphone, 8 ft.  
Diapason, 8 ft.  
Gross Flute, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Tuba Mirabilis, 8 ft.  
Orchestral Clarinet, 8 ft.  
English Horn, 8 ft.  
Vox Humana, 8 ft.  
Chimes, 20 notes.  
Tremolo.  
Tremolo for Vox Humana, Clarinet and English Horn.

**ECHO ORGAN** (twelve stops).

Open Diapason, 8 ft.  
Gedekt, 8 ft.  
Viola, 8 ft.  
Unda Maris, 8 ft.  
Viol d'Orchestre, 8 ft.  
Ouintadena, 8 ft.  
Bifera, 8 and 4 ft.  
Night Horn, 4 ft.  
Salicet, 4 ft.  
Flauto Dolce, 4 ft.  
Vox Humana, 8 ft.  
Carillons, 27 notes.

**PEDAL ORGAN** (fourteen stops).

Contra Bourdon, 32 ft.  
First Diapason (wood), 16 ft.  
Second Diapason (extension of Solo Diapason), 16 ft.  
Third Diapason (metal), 16 ft.

## FRANCIS A. MACKAY AT DETROIT CATHEDRAL ORGAN.



Violone, 16 ft.  
Bourdon, 16 ft.  
Dulciana (from Choir), 16 ft.  
Lieblich Bourdon (from Swell), 16 ft.  
Flute, 8 ft.  
Cello, 8 ft.  
Gedekt, 8 ft.  
Quinte, 10 1/2 ft.  
Trombone, 16 ft.  
Trombe, 8 ft.

The adjustable combination pistons are of the non-movable type and include four and release for great and pedal, six and release for swell and pedal, three and release for choir and pedal, three and release for solo and pedal, three and release for echo and pedal, three and release for pedal alone and six and release for entire organ, including all couplers and tremolos, besides a general release for all pistons and a general cancel (movable) to put in all draw-stops. The combination pedals (non-adjustable, non-movable and locking down) include among others sforzando, full great with appropriate pedal, forte great with appropriate pedal, full swell with appropriate pedal, forte swell with appropriate pedal, fortissimo pedal (without reeds), piano pedal, great to pedal (reversible) and mute for c'imes. All combinations are to have indicator lamps. Pistons for the "entire organ" are so arranged as to silence all stops and other pistons which happen to be on, allowing them to return when "entire organ" pistons are released.

### A. R. Norton Opens New Organ.

Albert Reeves Norton rejoices in the completion of his new three-manual organ at the Homewood Avenue Presbyterian Church, to which he went from Brooklyn last summer. The organ, the specifications for which were drawn up by John A. Bell of Pittsburgh, was opened with a special program by Mr. Norton April 29, at which he played as follows: "Marche Pontificale," de la Tombelle; Fugue, G minor, Bach; Meditation, Sturges; "Will o' the Wisp," Nevin; Allegro Appassionato (Fifth Sonata), Guilman; "La Brume," Harvey B. Gaul; Festival Hymn, Bartlett; Berceuse, Dickinson; "Echo Bells," Brewer; "Finlandia," Sibelius.

Charles H. Hickok, Sr., for forty-three years organist of the Washington Street Methodist Church of Poughkeepsie, N. Y., and a prominent piano dealer, died suddenly in that city May 15. He was stricken in the organ loft during the service.

## SHREVEPORT ORGAN OPENED

### Clarence Eddy Gives Series of Recitals on Pilcher Four-Manual.

The large four-manual Pilcher organ in the Scottish Rite Cathedral at Shreveport, La., one of the largest organs in the South, was opened with a series of recitals by Clarence Eddy in May. Mr. Eddy played May 17, 18 and 19. At the recital May 17 his offerings were: Toccata in F, Bach; Choral Fantasy and Christmas Lullaby, Reuchsel; Solemn March, Borowski; "Sunset," Frysinger; "Moonlight," Karg-Elert; Fantasia on the Welsh Hymn tune "Twirgwyn," Morgan; "Ave Maria," No. 2, Bossi; "Hosannah," Dubois; "By the Sea," Schubert; Russian Boatmen's Song, arranged by Eddy; "Dawn's Enchantment," Dunn; "I Hear You Calling Me," (arranged by Eddy), Marshall; Concert Variations, Bonnet.

On May 18 there were two recitals. At the one in the evening the organ numbers were: "Ancient Phoenician Procession," Stoughton; "On the Mount," Frysinger; Suite in D, Barnes; "Romance without Words," and "Heroic Caprice," Bonnet; "By the Waters of Babylon" (Dedicated to Clarence Eddy), Stoughton; Paraphrase on Gottschalk's "Last Hope," Saul; "A Song of Consolation" and "A Song of Gratitude," Cole; Serenade, Schubert; Toccata in F, Crawford.

### Noble to Visit Chicago.

T. Tertius Noble of St. Thomas' Church in New York will give his first Chicago recital on the evening of June 10, on the new four-manual Austin organ in St. James' Episcopal Church. The recital will be under the auspices of the Illinois chapter of the guild. Dr. Noble comes to Chicago on his return from Canada and the Pacific coast where he has been adjudicating at festivals and giving recitals.

Emory L. Gallup, organist and choir-master of St. Chrysostom's Episcopal Church, Chicago, left for the East on May 29 to spend the summer in New York and other cities. On May 31 Mr. Gallup plays a recital in the series at Harvard University, giving the same program he played before his departure at his church, as shown on the recital page. Mr. Gallup will return to his work in Chicago early in September.

## ORGAN BUILDERS ACT TO GAIN CO-OPERATION

### SERVICE AS THE KEYNOTE.

Annual Session of Association in Chicago Brings Out Determination to Make Organization of Wider Benefit.

Organ builders from all parts of the United States gathered in Chicago May 10 and 11 for the third annual meeting of the Organ Builders' Association of America. Both the East and the West were well represented and the attendance was most encouraging when the high railroad fares and the further fact that the builders are in the midst of a very busy season are considered. The keynote of the sessions was a strong desire to make the association of greater service and importance to all members. There was an enthusiastic endorsement of the recommendations for making the organization of greater value to the builders presented by President M. P. Möller and Secretary Adolph Wangerin in their reports. Mr. Möller outlined an excellent constructive program for the coming year and Mr. Wangerin sounded a call to activity calculated to awaken all present to the needs of the hour. The full text of both of these reports is published in this issue. A splendid feature of the meeting was the dinner on the first evening of the convention, which illustrated the feeling of good fellowship brought into being since the organization of the association.

Subjoined are published the secretary's minutes of the sessions, presenting a complete report of the proceedings:

The third annual meeting of the Organ Builders' Association of America opened in room B of the Drake Hotel, Chicago, Tuesday forenoon, May 10. The meeting was called to order by President Möller at 10:15 a. m. Seventeen active members and one associate member responded to the roll call.

In consideration of the fact that the minutes of the last annual meeting had been photographed and mailed to all members shortly after the adjournment of the New York convention, it was decided to proceed without a formal reading.

President Möller read his report, in which he reviewed the progress of the organ building industry, dwelt upon the uniform contract question and suggested some future activities to take care of problems and conditions confronting the organ builder. The report was roundly applauded and accepted.

Treasurer Farny Wurlitzer submitted his annual statement showing the financial condition of the association. He reported a balance of \$2,167.75 on hand May 9, 1921, and unpaid dues amounting to \$1,715. Upon motion the statement and report was declared accepted and ordered to be placed on file.

Secretary Wangerin then read his annual report. Upon motion by Mr. Elliot the report was formally adopted and ordered spread on the minutes of the meeting. A rising vote of thanks was tendered to the secretary for services rendered.

In the absence of a formal report by the membership committee, Mr. Beyer, as one of the committee, explained the difficulty, or rather impossibility, of making efforts to win new members in the face of unfortunate developments surrounding the uniform contract issue.

The appointment of a nominating committee for the election of officers and a board of directors being in order, the chair named Messrs. Elliot, Holtkamp and Jones. The meeting voted to extend the time for the nominating committee's report to the Wednesday forenoon session. Upon motion by Mr. Wurlitzer, seconded by Mr. Beyer, it was decided to provide a list of nominations on the floor of the convention during the afternoon session.

Mr. Anderton referred to the propaganda undertaken by the Hoyt Metal Company in the interest of extending the organ field to take in all public schools and educational institutions. The meeting then voted a noon recess until 2 p. m.

Tuesday afternoon the meeting was called to order at 2 o'clock. Upon motion by Mr. Floyd it was resolved to proceed with a list of open nominations for the election of officers, to have these nominations subject to discussion on the floor, and refer the result to the nominating committee for guidance. Mr. Wurlitzer nominated Mr. Möller for president. Mr. Floyd nominated Mr. Wan-



gerin, but the latter, while expressing his sincere appreciation of the compliment and courtesy implied, insisted that his name be kept entirely out of consideration. Mr. Marr nominated Mr. Elliot. Voted to close nominations.

For vice president Mr. Holtkamp nominated Mr. Kilgen. Voted to close nominations.

Mr. Marr moved, seconded by Mr. Floyd, that S. E. Gruenstein be elected an honorary member and enrolled in the active membership. Unanimously carried by a rising vote. Mr. Floyd nominated Mr. Gruenstein for the office of secretary. Mr. Wurlitzer suggested that a definite salary of \$1,000 per annum be attached to this office. Mr. Floyd recommended that one-half of the annual dues contributed by the members be paid to the secretary and the other half to the Chamber of Commerce treasury after all regular expenses had been met, and then made a motion to fix the salary at \$1,500, but later accepted Mr. Dennison's amendment to offer Mr. Gruenstein \$1,000 and that the committee of two refer the proposition to Mr. Gruenstein directly for acceptance and report at Wednesday's forenoon session. The chair appointed Messrs. Elliot and Wurlitzer.

For treasurer Mr. Wurlitzer nominated Mr. Floyd. Mr. Kilgen nominated Mr. Marr. Mr. Anderton nominated Mr. Wurlitzer. Voted to close nominations.

With reference to nominations for additional directors, Mr. Dennison moved, seconded by Mr. Ebert, that the nominating committee submit a list of nominees. Mr. Beyer moved, seconded by Mr. Elliot, that the nominating committee be superseded by the nominations made on the floor of the convention. Not carried. Relative to the appointment of delegates for the next convention of the Music Industries Chamber of Commerce it was decided that this matter be laid over until after the election of officers and directors.

There being no report by the special contract draft committee, the further discussion of the uniform contract topic was taken up. Mr. Wurlitzer suggested that an effort be made to reach a better and clearer understanding about any and all points the members agree or disagree on. Mr. Marr moved that the present contract committee be instructed to take up the draft for further consideration and report. This motion, not being seconded, was not voted on. Mr. Elliot explained that some features in the contract had been overdrawn contrary to the original aim at general uniformity, or rather the intended purpose of uniformity. Upon motion by Mr. Floyd it was decided to take up the principal points that should be regarded and incorporated as standard and endeavor to agree on them at the Wednesday forenoon session.

The meeting then voted adjournment until 10 a. m., Wednesday.

President Möller called the Wednesday forenoon meeting to order at 10:20 a. m. The minutes of Tuesday afternoon's session were read and approved. Mr. Wurlitzer reported that the committee composed of himself and Mr. Elliot had conferred with Mr. Gruenstein and that the latter had expressed himself as willing to undertake the work as secretary and executive manager of the association for one year at a salary of \$1,000.

The committee on nominations was now ready to report. Chairman Elliot reported the following nominees as the choice of the committee:

For President—M. P. Möller of M. P. Möller, Inc., Hagerstown, Md.

For Vice President—Charles Kilgen, of George Kilgen & Son, St. Louis.

For Secretary—S. E. Gruenstein, editor of The Diapason, Chicago.

For Treasurer—Fanny Wurlitzer, president of the Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

For additional Directors—Adolph Wangerin, president of the Wangerin-Weickhardt Company, Milwaukee; Ernest M. Skinner, Ernest M. Skinner Company, Boston; John T. Austin, Austin Organ Company, Hartford, Conn.; J. C. Deagan, Jr., J. C. Deagan, Inc., Chicago; David Marr, of the Marr & Colton Company, Inc., Warsaw, N. Y.; C. B. Floyd, secretary of the Hall Organ Company, West Haven, Conn.; R. P. Elliot, of the W. W. Kimball Company, Chicago.

Upon motion by Mr. Anderton, seconded by Mr. Dennison, the secretary was instructed to cast a collective ballot for the nominees as presented by the committee. Unanimously carried.

Mr. Wurlitzer reported on the resolution relative to the sales tax to be wired to Senator Smoot, and moved, seconded by Mr. Anderton, that one copy be sent to Senator Smoot and another to Mr. Pound, reading as follows:

"RESOLVED, By the Organ Builders' Association of America in convention assembled, That discriminatory war-time excise taxes, and especially the tax on music, should be repealed; that a uniform tax on all sales of commodities should be substituted for them and such other taxes as may be repealed or may not continue to be as productive as formerly; and that to this end Congress is urgently requested to pass Bill G 202, introduced by Senator Smoot."

The appointment of delegates for the next convention of the Music Industries Chamber of Commerce now being in order, President Möller named Messrs. Kilgen, Wurlitzer, Elliot, Skinner, Deagan and Morton to represent, with him, ex-officio, the association upon that occasion.

The uniform contract draft for church organs was taken up for discussion. Mr. Elliot expressed himself as opposed to the adoption of any specifically worded contract form. Mr. Marr suggested that the verbatim copy of a standard contract form be approved, not adopted.

The following provisions were hereupon unanimously approved, it being the express understanding of all present that

the meeting by such approval accepts the spirit and object underlying these provisions, and grants diversity in the phraseology:

First standard provision: The guaranty is to be for one year, and shall not include tuning, regulating or care of the organ.

Second standard provision: Terms of payment, without mentioning percentage or relation to purchase price, shall be indicated by spaces and blank lines to be filled in. The second payment shall be made "on presentation of bill of lading or other evidence of shipment of the organ or parts thereof."

Third standard provision: Paragraph 4 of the contract draft stands approved.

Fourth standard provision: Paragraph 5 stands approved with the suggestion that its present verbiage be condensed, and that "hoisting of the organ and its parts" be added.

Fifth standard provision: Paragraph 6 stands approved in its purport.

Sixth standard provision: Paragraph 7 approved in verbatim form.

Seventh standard provision: Paragraph 8 stands approved.

Eighth standard provision: Paragraph 9 stands approved.

Ninth standard provision: Paragraph 10 of the original draft text approved.

The draft of the theater organ contract form was taken up for consideration, with the result that the meeting adopted the spirit of its provisions, allowing each member to choose his own phraseology. An extra clause was approved which stipulates that radiators and thermostats in organ chambers be provided by the purchasing party.

Mr. Wurlitzer then presented the following resolution, which was unanimously adopted: "We, the voting members present at the third annual meeting of the Organ Builders' Association of America, seventeen in number, approve and therefore recommend to all our members the incorporation of the nine standard provisions relating to church organs, and the same provisions, including the one referring to heating and heat control in organ chambers relating to theater organs, and urgently request all members to embody these standard provisions in their respective contract forms, and furthermore, we ask that our president appoint a standing committee of four, which committee shall be authorized to formulate and submit to the board of directors any changes that may wisely be made from time to time according to conditions. Such changes shall not be approved and recommended until submitted to a vote at the next annual meeting and there accepted. A copy of this resolution, together with a copy of the minutes and a copy of the revised uniform contract outline for churches and theaters, shall be mailed to all organ builders, members and non-members of the association, within thirty days after the adjournment of this meeting."

President Möller appointed Messrs. Gruenstein, Elliot, Bennett and Wangerin to act as standing committee in the matter of the standard contract provisions and future changes.

Mr. Wurlitzer moved that the treasurer be instructed to pay to the Music Industries Chamber of Commerce the sum of \$1,500 at once, and another \$1,500 on or about Nov. 1, 1921, and that the Chamber be informed that the association by these payments regards any previous or other obligations that may exist or be assumed to exist as canceled.

The Wednesday afternoon session was called to order at 2:30 p. m. The minutes of the forenoon session were read and adopted. President Möller took occasion to refer to some of the recommendations outlined in his annual report and asked whether the meeting wished to take action on any of them. Mr. Anderton thereupon read a letter sent out by his firm to all organ builders advocating a propaganda to introduce the organ into all public schools and moved, seconded by Mr. Dennison, that the chair appoint a committee to suggest a suitable slogan together with a plan to bring and keep same before the public. Carried. The chair appointed the newly named standing contract committee to attend to this suggestion.

Mr. Elliot suggested in connection with this matter that the retiring secretary co-operate as much as possible with the secretary-elect.

It was moved and seconded that President Möller's suggestion relative to co-operation of the Organ Builders' Association with the different organists' associations stand approved. Carried.

President Möller's second recommendation relative to the advancement of organ music and the undertaking of a campaign to promote the use of organs in public schools was also approved. Mr. Smith, manager of the Music Industries Chamber of Commerce, when called upon for a statement, explained that the chamber stood ready to assist in any propaganda of a general nature.

With reference to the third recommendation by President Möller, it was decided that all proof of improper transactions in connection with organ sales or organ work in general be submitted to the secretary.

Upon motion by Mr. Beyer, seconded by Mr. Bennett, it was voted that the chair appoint a committee of three on credit violations and grievances. The chair named Messrs. Beyer, Dennison and Anderton to act in that capacity.

It was further decided to spread President Möller's second, third and fourth recommendations on these minutes. [The text of these will be found in the president's address in another column.]

Hereupon final adjournment was voted at 4:30 p. m.

ADOLPH WANGERIN, Secretary.

At the banquet of the organ builders Tuesday evening at the Hotel La Salle, thirty-two sat down at the

## CLASSIFIED ADVERTISEMENTS

### FOR SALE—ORGANS, ETC.

**FOR SALE: TWENTY-ONE** stop organ complete; in excellent condition; two manuals. Built by Jesse Woodberry & Co. of Boston; price reasonable. P. P. Baxter, Portland, Maine. [7]

**FOR SALE—PRACTICALLY NEW** pipe organ, modern action and wind-chests, twenty-five speaking stops. Address F 5, The Diapason.

**FOR SALE—ONE MANUAL ORGAN,** seven speaking stops, as good as new. Price \$425. Address F 6, The Diapason.

**FOR SALE—PIPE ORGAN, JOHN-**son make. Twenty-seven stops. Three manuals. Now in use. May be examined in place before removal to make room for new organ required to meet demands of enlarged congregation. Episcopal church. Immediate delivery for cash. Address Chairman, S. MENDELSON MEEHAN, Mount Airy, Philadelphia, Pa. [6]

**FOR SALE—PIPE ORGAN, TWENTY-**tops, tracker action, oak case, all in fine condition. Now in Brooklyn church. Address G. F. Döhning, Edgewater, N. J. [17]

**FOR SALE—USED REED, WOOD AND** metal stops revoiced to any desired pitch or pressure. All kinds of materials for the repair man. Small generators and blowers. HERMAN STAHL, 209 West Fifth street, Erie, Pa.

**FOR SALE—ONE-MANUAL PIPE OR-**gan, eight stops, in good condition; suitable for low ceiling. Write for price and particulars. Delivery can be made in August. HERMAN STAHL, 209 West Fifth street, Erie, Pa.

### WANTED—POSITIONS.

**WANTED—POSITION TO TAKE** charge of metal pipe shop, by competent zinc metal and reed pipe maker. Or would start a pipe shop for any organ builders desiring to make their own pipes, etc. Apply F 4, The Diapason.

**WANTED—MAN EXPERIENCED IN** organ draughting desires position with reliable firm. Correspondence invited. Address F2, The Diapason.

table. President Möller presided as toastmaster. Clarence Eddy, the dean of organists, was a guest of honor. Mr. Möller led off the speech-making with happy remarks which illustrated the good feeling among the men present. Secretary Wangerin gave a history of the association and told of its possibilities for the future. R. P. Elliot gave an interesting history of the development of organ building in the United States and read a letter written some years ago by the late Robert Hope-Jones in opposition to standardization of the console, for which he said the profession was not ready at that time. Fanny R. Wurlitzer told some reminiscences of Hope-Jones which were most interesting. Clarence Eddy, Mr. Dennison of the Pierce Organ Pipe Company, Charles C. Kilgen, the editor of The Diapason and others also spoke.

[Addresses of President Möller and Secretary Wangerin will be found on next page.]

### DEDICATION AT CATHEDRAL.

**Francis A. Mackay Has New Four-**Manual Austin at Detroit.

The four-manual organ built by the Austin Company for St. Paul's Episcopal Cathedral at Detroit, the specification of which was printed by The Diapason when the contract was let, was opened with a service of dedication April 24, Francis A. Mackay, organist and choirmaster of the cathedral, presiding at the console. The choir sang Buck's Festival Te Deum in E flat and Parker's "The Lord Is My Light" at the morning service, and Mr. Mackay played Dubois' "Chant Pastoral" and Allegretto in B minor and "Marche Heroique" by Guilman.

The new instrument is the chancel organ, which will be supplemented later by a large gallery organ. When the latter is installed the cathedral will have one of the largest instruments in the country. The chancel organ is in memory of Ella Tefft Barbour and was presented to the church by William T. Barbour. It has a total of forty-nine speaking stops and 2,729 pipes.

### WANTED—HELP.

**WANTED—VOICER OF THOR-**oughly dependable qualifications and well experienced. Flue work. Factory in middle west. Please state wages and working conditions expected. Address F8, The Diapason.

**WANTED—GOOD VOICER** for reed and flue work. Apply Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

**WANTED—GOOD ALL-**around voicer with first class firm. Good wages. Address O-4, The Diapason.

**WANTED—Two first-class metal** pipe makers and one all-around reed pipe maker. Attractive proposition to the right men. Write at once. Address F3, The Diapason. [7]

**WANTED—EXPERIENCED METAL** pipemakers. Address John A. Hanley, Skinner Organ Company, Dorchester, Mass.

**WANTED—EXPERIENCED METAL** pipe makers, reed man and skilled organ mechanics. Reuter Organ Company, Lawrence, Kan.

**WANTED—ORGAN FACTORY DE-**sires first-class church organ salesman. State experience, salary expected, references. Communications treated confidential. Address E 2, The Diapason.

**WANTED—ORGANISTS FOR THEA-**ter work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. For particulars, write SIDNEY STEINHEIMER, Manager and Instructor, Organ Department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

**WANTED—A REED VOICER, ONE** with experience in the best grade of work only. WALTER E. HOWARD COMPANY, Westfield, Mass. [6]

**WANTED—EXPERIENCED ORGAN** builders for outside erecting and finishing. THE AMERICAN PHOTO PLATER COMPANY, San Francisco, Calif. [17]

**WANTED—SKILLED WORKMEN IN** every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

**WANTED—THOROUGHLY EXPERI-**enced pipe organ flue voicers. AUSTIN ORGAN COMPANY, Hartford, Conn.

**WANTED—FIRST-CLASS METAL** flue pipe voicers by a large Eastern concern. Address O 2, The Diapason. [17]

**WANTED—EXPERIENCED REED AND** flue voicers. Steady work with good pay. Address D. 1, The Diapason.

**WANTED—REED AND STRING PIPE-**makers, by Eastern concern. Day or piecework. Overtime. Worth while investigating. Address B 4, The Diapason.

**WANTED—FIRST-CLASS ORGAN** builders. A. E. Fazakas, Orange, N. J.

**WANTED—THOROUGHLY EXPE-**rienced tuners and action men for repair work. WILLIAM W. LAWS COMPANY, Beverly, Mass. [6]

**WANTED—SEVERAL ORGAN** builders (settings-up and repairs) for New York. State experience and wages expected. Address C 2, The Diapason. [6]

### BUSINESS CHANCE.

**WANTED—BUSINESS OPPORTUN-**ity. Reliable party wanted to invest in old and well-established organ business in the middle West. Address F 7, The Diapason.

### WANTED—ORGANS.

**WANTED—TO BUY TUBULAR PNEU-**matic and electric organs, two-manual. Address WILLIAM LINDEN, 1637 Vine street, Chicago, Ill. Telephone, Diversey 2654.

**WANTED—SECOND-HAND PIPE OR-**gans; also two-manual reed organ with pedal. Give full particulars. HUGO E. STAHL COMPANY, MAYWOOD, Ill. [6]



## President Möller's Address

Again we are meeting as a National Association of Organ Builders. This is our third annual convention and it is incumbent on me to make a report as to the progress of our association the past year.

This has been a year of reconstruction, but not so much in our line of business as in others. Many factories of various kinds around about us are operating at less than half in workmen and some of them less than half in time. Business has been cut off and reduced and thousands of men are idle over this country.

As you all know, this is not so with us organ builders. I am convinced that should a census be taken of the output of pipe organs and their value during the last year you would find that it exceeded any previous year in the history of our country. I am sure that not one of you has reduced his force, nor have you had a lack of orders, and I know that some of you are behind in filling your orders. Why, then, should we be dismayed and cast down if we have not obtained what we coveted?

Now, what is it that is making our industry prosperous during these dull times in other lines and this reconstruction of the country? Is it the war that has brought this prosperity to us, or is it from other causes? My opinion is that largely we are indebted to the prohibition amendment to the Constitution of the United States for this unusual prosperity in our line of business. During the reign of license and liquor, men gathered in saloons and beer gardens, where the best music was an orchestra or some mechanical instrument, but as these places are closed they gather in our theaters, and some of the wisest and shrewdest men are at the head of these great amusement enterprises, and they find that the public must be amused. They are building palaces of theaters and placing therein the finest musical instruments that can be produced. It has been a marvel to me to what great expense theater managers are going to give the public the finest and the best in music, which can be produced only by the large organ. That the people are demanding the best music is certainly an inspiration and the best that we can say for the places of amusement. We can speak for the music more than for the pictures, as I am sure that good music occupies a higher place in the uplift of humanity. Therefore we can heartily commend our theatrical managers, who are selecting the finest organs for their theaters.

Many of our churches also realize that these large organs in the theaters are their best drawing cards and, therefore, churches are also getting larger and finer organs, which is quite an addition to our business. It is not only in churches and theaters that organs are finding their homes, but in our institutions of education. In our high schools, our city music halls and theaters, where the organ can be heard by masses in the open. That is a field that I believe is going to grow and in which there are great possibilities. I think such instruments should be introduced in cities where there are large gatherings.

During the last year probably the most active interest among the members of our association was in the proposed uniform contract. At our annual meeting held July 26 and 27, 1920, in New York City, there was submitted and adopted a form of contract to be used by all members of our association and our minutes show that this contract was unanimously adopted by all present. Unfortunately all of our members were not present at the convention at the time of the adoption of this contract, but it was assumed that the acceptance of the majority of the builders would govern all and that after its adoption it should be used exclusively by all builders, whether they actually voted for it or not.

Perhaps on account of the unusual prosperity of our business, or for some reasons unknown, a number of the builders did not see the necessity or advantage of changing the form of contract they had been using, and since no penalty was provided in the event of failure of the members to use the uniform contract, the action of the convention could not be enforced and it was only a few weeks after our New York meeting that complaints were received from several builders, objecting to different clauses of this contract. The principal objection was that the church should pay the freight and haulage and do almost everything else in order to admit the organ. After receiving these communications from organ builders objecting to the use of the proposed contract, I conferred with our attorney, Mr. Pound, and after due deliberation he suggested that we had better call a meeting at the earliest possible date to consider the objections of these builders. After due consideration, I authorized Mr. Pound to call a meeting to be held in Buffalo on Sept. 25. We met there, together with, I believe, twelve of our organ builders and some other associate members and we went over the contract and eliminated the objections that were filed by these builders, and a revised contract was sent out to every member of the association for approval or rejection.

After several months of waiting and several requests for answers from the builders, we received answers from just one-half of our membership, or twelve organ builders, who agreed to use the

contract form as adopted at Buffalo, and no answers could be obtained from some, either approving or rejecting it; so as it stands those who wish to use this new contract, of course, have the privilege of doing so.

It is true that if we use a uniform contract it would bind us closer together as an organization, but such a contract should be more nearly in conformity with the form of contracts used by the majority of builders. I mean it should be made flexible, so that it would not interfere with doing business in our usual way. I believe that such a contract could be planned and carried through, but whether it would be wise to undertake it at this time is for you gentlemen to say.

Outside of the formal contract, I have had no complaint from any builder of any encroachment. As we are meeting face to face and becoming better acquainted with each other we will be better able to formulate plans which will be beneficial to our organization and also help cement fellowship and friendship among our members, co-operating so that our association can continue to function and do its best to promote the advancement of our great art of organ building.

I have the following recommendations to offer:

First, that we, as an organization, co-operate with the different organists' associations so that we can get closer together, and, if possible, work out a uniform console that will be standardized and adopted by the different associations of organists, as well as by the organ builders, and that recommendations and courtesies between these associations and ours be exchanged.

Second, that we, as an organization, formulate propaganda for the advancement of pipe organ music, especially in the educational institutions and high schools of our country; also that we stimulate the use of organs in the city halls and hotels, as well as in private homes, so that we, as an association, bring the organ more and more before the public.

Third, that we, as an association, co-operate to blot out as far as possible the tramp tuners and organ repair men, those that do more injury in tuning and fixing organs than good and make misrepresentations and overcharges. These are perhaps the worst enemies we have.

Fourth, that we, as an association, co-operate as far as possible in the matter of labor and that we will not interfere with or try to hire mechanics working for an associated builder, but, instead of injuring each other, will co-operate for the mutual benefit of all. That we also, as far as possible, co-operate and give each other information about the commission fiends throughout the country who try to collect commissions from whichever builder is fortunate in making a sale, without rendering real service to any.

We also recommend that our representatives be instructed to meet each other in competition in a fair and businesslike manner to avoid misrepresentations and to confine their discussions to the merits of the particular organ they represent.

We further recommend that our present affiliation with the Music Industries Chamber of Commerce be continued as heretofore and indorse the work and efforts of their able attorney, George W. Pound, for the benefit of our association. In conclusion I hope that this convention will take these recommendations into consideration and that our deliberations will be amicable and harmonious and that our association will be strengthened.

## Secretary Wangerin's Report

As the Organ Builders' Association of America approaches the fourth year of its existence there arises an unusually imperative necessity for a thorough diagnosis of its present status.

Does the association function at all, and, if so, to what extent and in what form?

We meet once a year in a friendly, social way; we discuss topics of interesting possibilities, we pass resolutions, we decide to carry into effect this or that progressive measure, but that is as far as we get. True, we are a division member of the Music Industries Chamber of Commerce, which enabled us to escape burdensome taxation, but this fact has hitherto been the only tangible advantage of membership in our association.

But is there no concrete evidence of any actual internal functioning in our organization of and by itself?

Looking back over the past three years we will perhaps search in vain for some manifestation that the primary object for which we associated ourselves has been even partly attained. We cannot escape the candid admission that our membership has reasonable grounds for unwillingness to acknowledge that our organization has asserted itself progressively or, promotionally and that therefore no apparent sign of specific functioning is presentable. Add to this the fiasco of our once very promising uniform contract topic, which became wholly untenable after the informal Buffalo conference, and we are confronted by a situation full of atmospheric forebodings. There is pessimism and hopelessness in the air. When we ponder the resignations already in effect and add to these the several withdrawals now on file for action, when we consider the threatening forerunners of a further thinning of our ranks, all because we lack unified thought and action, it becomes absolutely essential in the highest degree that we

face the coming fourth year with the sharp realization that it must be a year devoted to a real "getting together" and a real "staying together" program. Our present meeting is under keen observation and there are numerous members awaiting with acute interest its outcome and achievements. With all due appreciation of social friendliness and cordial handshakes we must above all show not only these wavering members, but also those no longer within our ranks, that we are determined to extend something more than mere social courtesies, that we can provide something more abiding than a mere cheerful greeting. Two basic considerations must stand out boldly during these sessions: Businesslike co-operation and organized functioning.

Businesslike co-operation can never be sporadic, here and there only, by individual effort instead of by unified attempts. Isolating ourselves, giving ourselves to individualism, we stand apart from all the possibilities of united effort. I personally still maintain a strong faith in the advantages of organized co-operation and cannot see why the latter should fail when systematically applied in an energetic, businesslike way.

In the absence of any other constructive program permit me to propose in a perhaps somewhat vague yet none the less feasible form for your consideration a few suggestions aiming at co-operative functioning.

First—A standard of dignified and refined sales methods should be established, fostered and protected by a firmly united sentiment of the association.

Second—Promotional work should be done through special literature or advertisements published by the association. An outline of fundamentally necessary characteristics and important details of a first-class organ should officially be prepared to the end that all interested prospects may be furnished a basis of what the association considers the essential standard in various forms of organ scheming and organ construction. For example, a member could, under this proposition, submit a scheme and details of construction, which could bear the notation: "Endorsed by the O. B. A. A."

Third—We can perhaps improve our accounting or cost-keeping methods, by having an expert devise a uniform cost system. This has been done in other large and complex industries and proved itself of inestimable value in many ways.

Fourth—Despite the still present busy times and evidence of good demand for the product of our industry, we should learn from other industries how unceasingly they carry on vigorous campaigns to promote the use of their product. Industries of gigantic scope, already marketing immense volumes of their output, are tirelessly active in their efforts to broaden future selling prospects. There are certain industries which already enjoy a demand of enormous proportions for their work, but notwithstanding this condition there is constantly evident a most energetic propaganda to create a feeling for still greater need. Of course, not all industries hold out possibilities of virtually endless exploitation, and the organ building industry is one of them, but by promotional work based on businesslike co-operation we can create expansion in the pipe organ field which would be of tremendous importance for the future.

Fifth—In times of labor shortage, as individuals we proceed in a way of the shortest cut. We go right into the ranks of our fellow men, recruit what we require directly out of their midst, and endeavor to forget that these selfsame fellow men have an equally pressing and absolutely indispensable need for every one of their workers. However, under organized judgment and co-operative ideals we are persuaded to observe ethical obligations and to show loyalty and fair-mindedness toward all our associates.

Now the question arises: By what means can some definite, constructive program of perhaps approximately the nature just outlined become operative; in other words, who shall be entrusted with the work of guiding into practical channels all that must be thoroughly started during our coming fourth year, work that must conspicuously and convincingly manifest an organized functioning of our association?

Obviously it can hardly be deemed wise to have activities of such far-reaching scope placed in charge of a man who is at all times a direct competitor of all his fellow members. Such a man could not always inspire and command that degree of confidence in his judgment which is so essential for a successful performance of his official duties.

I have in mind a man whom you all know and in whom you all, I believe, will have faith, a man who was the first to be instrumental in making us see the light that "In Unity There Is Strength" when we most needed that light in the dark days of bygone wartimes, a man able to persuade and qualified to understand our needs, S. E. Gruenstein, the editor of The Diapason. Let me suggest that we enroll Mr. Gruenstein as an honorary member and make him eligible for nomination on the official ballot. Let me further suggest that we give him services a one year's trial and pay him a salary amounting to one-half of the annual dues contributed by us.

Herewith I leave the entire subject covered by the foregoing for your further consideration. You may approve or disapprove part or all of what I submit, but one thing you cannot do and that is you cannot charge me with not at least having bravely and loyally made a weak attempt candidly to state facts and to offer a solution for our problems by a constructive program of urgently needed functioning by our association. The future of our organization is today at stake. Let us act while there is yet time, determined to carry into operation such measures as sound judgment will provide for a surer and more assertive existence and

healthy development of the Organ Builders' Association of America.

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# RECITAL PROGRAMS

**Emory L. Gallup, Chicago.**—Mr. Gallup gave a recital at St. Chrysostom's Episcopal Church Sunday afternoon, May 22, presenting the following program: "Prelude Heroique" (F minor), George A. Burdett; Improvisation (E flat major), Saint-Saens; Adagio from Violin and Piano Sonata (E flat major) and Fantasia and Fugue in G minor, Bach; Adagio from Sixth Symphony, Widor; Scherzo from Second Symphony, Viennet; "Prelude Heroique" (B minor), Franck.

**J. Lewis Browne, Chicago.**—Dr. Browne, organist and choirmaster of St. Patrick's Church, gave a program of decided novelty and interest in the Broadway Evangelical Church of South Bend, Ind., April 29, assisted by the choir of the church. The organ numbers were: Prelude, Dethier; "Hymnus," von Felitz; "Scherzo Symphonique," Browne; Fugue in D minor (Doric), Bach; "Solfeggietta," C. P. E. Bach; Minuet, Handel; "Concerto Gregoriano," (Introduzione ed Allegro), Yon; "The Spirit of God Moved Upon the Face of the Waters," C. Hugo Grimm; "Marche Champetre," Boex; "Matnath Yadi," (Traditional Hebrew Melody); "Penses Lointaines," Borch; Concert Study, Browne; extemporization on given theme.

**Charles Galloway, St. Louis, Mo.**—In his recital at Washington University May 15 Mr. Galloway played: "Double Theme Varie," Rousseau; "Vision," Bibl; Improvisation in C major (by request), Jongen; Scherzo in E, Gigout; Concert Variations on "The Star-Spangled Banner," Buck; Elevation, Rousseau; Marche-Finale Boellmann.

**Professor Frederic B. Stiven, Oberlin, Ohio.**—Professor Stiven gave a recital May 5 in Finney Memorial Chapel. The program was as follows: Prelude and Fugue in D major, Bach; "Christus Resurrexit," Ravanello; Symphonie Chorale, Op. 87, Karg-Elert, with violin and soprano obligati; "Danse des Militons," from the "Nut-Cracker Suite," Tchaikowsky; "Dreams" and Grand Chorus, from Seventh Sonata, Guilman.

**Harry Irwin Metzger, St. Paul, Minn.**—Mr. Metzger, organist and choirmaster of Christ Episcopal Church, gave a recital at St. Paul's Church May 1 at which his program included: Sixth Sonata, Mendelssohn; "Chant de Bonheur," Lemare; "Rimembranza," Yon; "Elegie Romantique," Diggle; Pilgrims' Chorus from "Tannhauser," Wagner; An April Song, Brewer; Elizabethan Idyll and "Une Lame," Noble; "Marche Triomphale," Dubois.

**Clarence Dickinson, New York City.**—Dr. Dickinson gave a recital in Trinity Lutheran Church, Norristown, Pa., on Tuesday evening, May 3, in which his program included: Concert Overture, Hollins; Toccata, Le Froid de Mereaux; Overture to "Mastersingers of Nuremberg," Wagner; "In the Church," Novak; Cathedral Prelude and Fugue, Bach; Toccata, Yon; Revery and Berceuse, Dickinson; Andante, Tchaikowsky; Canzonetta, Sykes; Minuet, Seeböck; Norwegian Rhapsody, Sinding. The choir of the church, under the direction of Harry A. Sykes, sang three of Mr. Dickinson's compositions: "List to the Lark," with an accompaniment of chimps; "The Shadows of Evening," and "Music When Soft Voices Die," sung a cappella.

**Marshall S. Bidwell, Cedar, Rapids, Iowa.**—Mr. Bidwell gave this program in the Coe College chapel, the afternoon of April 24: Prelude to "Parsifal," Wagner; Scherzo (from Second Symphony), Viennet; First Sonata (Second and Third Movements), Guilman; Aria in D, Bach; "Flat Lux," Dubois; "Lamentation," Guilman; Meditation, Marshall S. Bidwell; Toccata, Gigout.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—At recent recitals in Calvary Episcopal Church Mr. Steuterman played these programs: March 17—"Epithalamium," Matthews; "On the Mount," Frynsinger; Vorspiel to "Tristan und Isolde," Wagner; Fugue in E flat major, Bach; "Memory's Hour," Silver; "Alia Marcia," Bossi; Andante in G, Batiste; "Valse Triste," and "Finlandia," Sibelius.

March 24—"The Fourth Beatitude," Franck; Melodie in D, Gliere; "The Swan," Stebbins; "Waldweben," (from "Siegfried"), Wagner; "My Inmost Heart Doth Yearn," and "A Rose Breaks Into Bloom," Brahms; Toccata and Fugue in D minor, Bach; Andante Cantabile from Fifth Symphony, Tchaikowsky; Caprice, Kinder; Elegie, Massenet; "Pomp and Circumstance," Elgar.

**Hans C. Feil, Kansas City, Mo.**—In his sixtieth recital at the Independence Boulevard Christian Church, played May 15, Mr. Feil's program, the last for the season, was: Fantasia on "Carmen," Bizet; "The Fountain" (request), Matthews; Prelude and Fugue in D major (request), Bach; Fantasia, "Old Kentucky Home" (request), Lord; Springtime Sketch (request), Brewer; Coronation March from "Die Folkunger," Kretschmer.

**Charles H. Demorest, Seattle, Wash.**—Mr. Demorest, formerly of Los Angeles, has found a fertile field for his activities in Seattle, where he located last fall. Mr. Demorest is the organist of the First Church of Christ, Scientist, and also of the Strand Theater. At the church during the last few months his recital numbers included the following: Fantasia in E, Dubois; Fantasia, Tours; Meditation, Bubeck; Rhapsodie, Saint-Saens; Andante, Fifth Symphony, Bee-

thoven; Nocturne in B minor, Foote; Scherzo, Buck; "Softening Shadows," Stoughton; Nuptial March, Guilman; "On the Coast," Buck; Fugue in G minor, Buck; "Sursum Corda," Elgar; Finale, Sonata 1, Guilman.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen gave a recital to mark the inauguration of the George W. Seifert memorial organ in the Elks' lodge room at San Jose April 12, and offered this program: Overture to "Euryanthe," Weber; Evening Song, Schumann; Minuet in A, Boccherini; Canzonetta, D'Ambrósio; "Ancient Phoenician Procession," Stoughton; Reverie (dedicated to W. D. Allen), Frank H. Colby; "Romance sans Paroles" and "Ariel," Bonnet; Symphony in D minor, for organ and orchestra, Guilman (Mr. Allen and Elks' Orchestra).

Recent programs by Mr. Allen at Stanford University included these: May 8—"Chant de Printemps," Bonnet; "Echoes of Spring," Friml; "May Night," Palmgren; Spring Song, Mendelssohn; "Faith in Spring" (Transcribed for organ by W. D. Allen), Schubert; Rhapsody in D major, Cole.

May 12—Bell Symphony, Purcell; Arietta, Coleridge-Taylor; "Mirage" and "The Old Mission" (from "Scenes from the Mexican Desert"), Nearing; Folk Song, Lemare; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby.

May 15—Sonata, No. 3, in A major, Mendelssohn; Aria in D, Bach; Fanfare in D, Lemmens; "Clair de Lune," Karak-Eli; "Variations de Concert," Bonnet. May 19—Toccata and Fugue in D minor, Bach; Spring Song, "From the South," Lemare; Chorale Prelude, "A Rose Bursts into Bloom," Brahms; "In Paradisum," Dubois; "Marche Russe," Schminke.

**Edwin Stanley Seder, Chicago.**—Mr. Seder played at the May festival of the College of Emporia May 6, giving a recital program on the large college organ which included the following selections: Concert Overture in C minor, Hollins; Barcarolle, Arensky; Intermezzo, Dethier; Pastoral Fugue, Rheinberger; "Magic Fire Scene," Wagner; Humoresque, Tor Aulin; Allegro (Symphony 1), Maquaire; "Sunset and Evening Bells," Federlein; "Northern Lights," and "The Rising Sun," Torjussen; "Rhapsodie Catalane," Bonnet.

Mr. Seder also gave a recital to open the two-manual Kimball organ in the First Presbyterian Church of Muskogee, Okla., May 3. At both recitals he had large and enthusiastic audiences.

**Gordon Balch Nevin, Johnstown, Pa.**—Mr. Nevin gave the second recital within five months at Calvary Methodist Church April 26, playing: Largo (from "Xerxes"), Handel; "American Fantasia," Herbert; Berceuse, Dickinson; Prelude to "Carmen," Bizet; "Chinoiserie," Swinnen; "The Curfew," Horsman; "The Music-Box," Liadoff; Overture to "Zampa," Herold; "Song of Sorrow" and "Festal Procession," Nevin.

At his own church, the First Presbyterian, Mr. Nevin gave his seventh recital of the series for 1920-21 on April 19, with these offerings: Concert Overture in C major, Hollins; Gavotte, from "Iphegenia in Aulis," Gluck; "Shepherd's Hey" (English Morris Dance Tune), Percy Grainger; Andante Cantabile from Fifth Symphony, Tchaikowsky; "Pizzicati" (from the Ballet "Sylvia"), Delibes; "The Death of Ase" ("Peer Gynt Suite" No. 1), Grieg; "Chinoiserie," Swinnen; Magic Fire Scene (from "Die Walküre"), Wagner.

Mr. Nevin also gave a recital at Wellesley College May 12 and on this occasion his program included: Variations and Fugue on the English National Anthem, Reger; "Angelus," Massenet; "Moment Musical," Schubert; Andante Cantabile from Fifth Symphony, Tchaikowsky; "Chinoiserie," Swinnen; "Bach's Tale" from the ballet "The Seasons," Glazounov; "The Curfew," Horsman; Introduction to Act 3, and Bridal Music ("Lohengrin"), Wagner; Overture to "Oberon," Weber.

**William Churchill Hammond, Mount Holyoke, Mass.**—Professor Hammond of Mount Holyoke College gave a recital in the memorial chapel of Wellesley College May 5, offering the following program: "Occasional" Overture, Handel; Gavotte, Gluck; Pastoral, Ravel; Minuetto, Bizet; "Benediction Nuptiale," Saint-Saens; Persian Suite, Stoughton; Berceuse, Faulkes; Toccata, Yon; Funeral March and Allegro Vivace, Grieg.

**W. R. Voris, Franklin, Ind.**—Mr. Voris gave a recital at the First Presbyterian church on the evening of May 5, presenting the following program: Meditation, Bubeck; Canzone, Rene L. Becker; "To an American Soldier," VanDenMan Thompson; "A Sicilian Air," Mauro-Cottone; Paraphrase on a Theme by Gottschalk, Saul; Tone Poem, "And the Spirit of God Moved Upon the Waters," C. Hugo Grimm; Group of Spring Songs: "The Dawn of Spring," Frederic Kitchener; Spring Song, G. Wareing Stebbins; and "Oh, the Lifting Springtime," C. A. Stebbins; Largo e Maestoso Molto, Macfarlane.

**Ellen M. Fulton, Scranton, Pa.**—Miss Fulton, assisted by Miss Eve Nevin, soprano, gave a recital April 28 at the Second Presbyterian Church for the benefit of the Wellesley College semi-centennial fund. Miss Fulton played these compositions: Finale from First Symphony, Viennet; Adagio from Sixth Symphony, Widor; Scherzo from Fifth Sonata, Guilman; Romance in D flat, Lemare; March

of the Magi, Dubois; "Will o' the Wisp," Nevin; "Pomp and Circumstance" March, Elgar. The last four selections were played as "echoes of Wellesley," to remind the alumnae present of events at their alma mater.

**J. Lawrence Erb, F. A. G. O., Urbana, Ill.**—Professor Erb went to Monmouth, Ill., May 6 to give an "exchange recital" with the Monmouth Conservatory. His program, played at the Presbyterian Church, was as follows: Prelude in E minor, Bach; Pastorale, Faulkes; Grand chorus in D, Renaud; Pastoral Sonata, Rheinberger; Meditation, Kinder; "The Swan," Stebbins; Triumphant March, Erb.

**George Edward Turner, A. A. G. O., Kansas City, Mo.**—Mr. Turner gave a recital May 6 at the Bales Baptist Temple, assisted by Mrs. Elizabeth Cherry Turner, soprano, and Miss Margaret Atkins, reader. The organ selections included: Cathedral Prelude and Fugue, Bach; "Marche Religieuse," Guilman; "Andante Seraphique," (Pedal solo), Debat-Ponsan; Cantabile, Rousseau; "Mammy" (a song), Dett-Nevin; Concert Caprice, Turner; "An Old Love Story" (transcription), Conte-Turner; Scherzetto, Turner; Overture to "William Tell," Rossini-Buck.

**Carl F. Mueller, Milwaukee, Wis.**—Mr. Mueller's program Sunday afternoon, May 8, at the Grand Avenue Congregational Church was a request program, as follows: "Solemn Prelude," from "Gloria Domini," Noble; "Le Cygne," Saint-Saens; "Sunset in a Japanese Garden," Foster; Largo from "New World" Symphony, Dvorak; American Rhapsody, Yon; "Evensong," Johnston; "Liebestraume," No. 3, Liszt; "Marche Slav," Tchaikowsky.

**Frank E. Ward, New York City.**—In his half-hour recitals on the first and third Sunday evenings of the month at the Church of the Holy Trinity Mr. Ward has played as follows recently: April 3—"Prelude Symphonique," Ward; "Meditation a Sainte Clotilde," James; "Vision," Rheinberger; "An April Song," Brewer; Pastoral Melody, West; Tone Piece, Gade.

April 17—An Ocean Rhapsody, Ward; Duo, Henselt; "Meditation Serieuse," Bartlett; Sonata in A minor, Borowski.

**Ernest Dawson Leach, Burlington, Vermont.**—In a recital for the faculty and students of the University of Vermont at St. Paul's Church the evening of May 15 Mr. Leach played: Scherzo Caprice, Spross; Andantino in D flat, Wetton; "To a Water Lily" and "To a Wild Rose," MacDowell; Fountain Reverie, Fletcher; Festival March, Faulkes.

**Kenneth E. Runkel, Waterloo, Iowa.**—Mr. Runkel gave his thirteenth recital at Grace Methodist Church May 5, playing this Wagner program: March and Chorus from "Tannhauser," Magic Fire-Scene, "Die Walküre"; "Forest Murmur" ("Siegfried"), "Pilgrims' Plaintive" ("Tannhauser"); "Evening Star" ("Tannhauser").

**Homor P. Whitford, Utica, N. Y.**—In his recent recitals on Sunday evenings at the Tabernacle Baptist Church Mr. Whitford has played:

April 3—Meditation (request), Sturges; "Moment Musical" (request), Schubert; Introduction to Act 3, "Lohengrin," Wagner.

April 10—Nocturne ("Moonlight"), d'Evry; Spring Song, Mendelssohn; March from Suite for Organ, Rogers.

April 17—Melody in A (request), Brahms; Caprice, Sheldon; "Thanksgiving" (from Pastoral Suite), Demarest.

April 24—Prelude and Intermezzo from "The Morning of the Year," Cadman; Toccata ("The Rippling Brook"), Gillette.

**Charles H. Baker, Pottstown, Pa.**—Mr. Baker of Emmanuel Lutheran Church gave a recital there April 26 at which his program included: Prelude in C sharp minor, Rachmaninoff; Fugue in E flat ("St. Ann's"), Bach; Pastoral Sonata, Rheinberger; Andante Cantabile (from the String Quartet), Tchaikowsky; Prelude Heroic, Faulkes; "Gesu Bambino" (by request), Yon; "From the Southland," Gaul; "Robin Adair," arranged by Lemare.

On May 12 Mr. Baker was invited to give a recital at Grace Lutheran Church at which his program was as follows: Grand Fantasia, Mourlan; Prelude and Fugue in B flat, Bach; Second Suite, Rogers; "Will o' the Wisp," Nevin; "In Summer," Stebbins; Reverie, Dickinson.

**Roland Diggle, Los Angeles, Cal.**—In his recitals at St. John's Church in May Dr. Diggle played these pieces: Overture in A, Maltland; Nocturne in D, Custard; "Lied," Wolstenholme; Intermezzo in D flat, Hollins; Berceuse, Faulkes; "Opus Sacrum," de Maleingreau; Overture in C minor, Mansfield; "Hommage a Bonnet," Howe; Pastoral, Reger; "Cadiz," Albeniz; Cantilene, Dupre; Madrigal from Festival Suite, Lemare; Cantilene, Wheel-don; "L'Adoration Mystique," de Maleingreau; Spring Song, Stebbins.

**Eleanor C. Kerchner, York, Pa.**—Miss Kerchner, a pupil of J. Frank Frynsinger, gave the following recital in Trinity Reformed Church April 26: Sonata in D minor, No. 6, Mendelssohn; Largo, from Concerto in D minor, Bach; "Marche Funebre et Chant Seraphique," Guilman; "To an American Soldier," Van Denman Thompson; Caprice, Kinder; "Sunset," Frynsinger; Prelude and "Love-Death" from "Tristan and Isolde," Wagner.

Miss Margaret Ellen Page, Meridian,

Miss.—Miss Page gave a recital April 29 at the Meridian College Conservatory, where she has been a pupil of Dr. J. E. W. Lord, playing as follows: "Pilgrims' Chorus," Wagner; Fugue in D minor, Bach; Cavatina, Robb; "Songs in the Night," Spinnery; Fantasia on "My Old Kentucky Home," Lord; Gavotte, Thomas; Offertoire, Batiste.

**George Lee Hamrick, Birmingham, Ala.**—At the state convention of the Federated Women's Clubs, Mr. Hamrick was the recitalist for the lawn party-concert given at the Massey Home. The following program was given on the Massey residence organ before more than 1,500 guests: Sonata in C minor, Borowski; Largo ("New World" Symphony), Dvorak; "Air de Ballet," Herbert; "A Song of India," Rimsky-Korsakoff; "A Day in Venice," Nevin; Serenade, Drigo; Gems from "Irene," Tierney; "Liebeslied," Kreisler; "Echo Bells," Brewer; Allegro Symphonique, Day.

For the joint Masonic lodge of sorrow held at the First Methodist Church on June 3, Mr. Hamrick will direct a selected double male quartet and play these organ selections: Chorale, Boellmann; "Ase's Death," Grieg; "Marche Funebre," Chopin; Andante Cantabile, Tchaikowsky; "Marche Solennelle," Dethier.

**Samuel A. Baldwin, New York City.**—Mr. Baldwin concluded his series of recitals at the City College with the one played May 22. The programs in May included the following:

May 1—Concerto in C minor, Handel; Idylle, Quef; Prelude and Fugue in E major, Bach; Nocturne, Grasse; "Sposallizio," Liszt; Symphonie Prelude, Avery; "From the South," Gillette; Spring Song, Mendelssohn; "Rhapsodie Catalane," Bonnet.

May 4—Pastoral Sonata, Rheinberger; "Ave Maria," Bossi; Prelude and Fugue in E minor, Bach; Andantino from Fourth Symphony, Tchaikowsky; "A Joyous Morning Song," Matthews; Folk Song, Lemare; Berceuse from "Jocelyn," Godard; Overture to "Oberon," Weber.

May 8—Concert Overture, Maltland; Prelude to "La Demoiselle Elue," Debussy; Suite in E minor, Borowski; Within a Chinese Garden, Stoughton; Fugue in E flat major, Bach; "Echoes of Spring," Friml; "Chanson Plaine," Lynarski; Prelude Pastorale, Liadoff; Fugue on Chorale "Ad nos, ad salutarem undam," Liszt.

May 11—Allegro and Andante from First Symphony, Maquaire; Andante from Fifth Symphony, Beethoven; Prelude and Fugue in C minor, Bach; "Elevation," Rousseau; "Scenes from a Mexican Desert," Nearing; Nocturne in G minor, Chopin; Finale from "Symphony Pathetique," Tchaikowsky.

May 15—"Concerto Gregoriano," Yon; Adagio from "Moonlight" Sonata, Beethoven; Fugue in G minor (The Lesser), Bach; Adagietto from "L'Arlesienne" Suite, Bizet; Funeral March, George Bruhns; "Eurydice: A Fantasy," Chafin; "To a Wild Rose," "A Deserted Farm" and "To a Water-Lily," MacDowell; "Etude Symphonique," Bossi.

May 18—Overture, "Occasional Oratorio," Handel; "Sœur Monique," Couperin; Prelude and Fugue in D major, Bach; Fantasia, Bebbide; "Cadiz," Albeniz; Sketches of the City, Nevin; Serenade, Schubert; "Finlandia," Sibelius.

May 22—Sonata in F minor, Mendelssohn; Chorale Prelude, "Jesu, My Guide," Bach; Fugue in C major, Buxtehude; Andantino from Fourth Symphony, Tchaikowsky; "Good Friday Music" ("Parsifal"), "Dreams" ("Tristan and Isolde") and Overture to "Tannhauser," Wagner.

**Mrs. Eva Martin Wright, Milwaukee, Wis.**—In a vesper recital at the Church of the Redeemer May 1, Mrs. Wright, a pupil of Lewis A. Vantine, played this program: Pastoral Sonata, Rheinberger; "The Little Shepherd," Debussy; Second Arabesque, Debussy; "The Curfew," Horsman; Allegro (First Symphony), Maquaire.

**Sibley G. Pease, Los Angeles.**—At recent musical services in the First Presbyterian Church Mr. Pease played: "Magic Flute" Overture, Mozart; "Chant Angelique," Loud; "Chant Negre," Kramer; "Allegro Jubilant," Milligan; "Warum?" Schumann; Prelude on "Amsterdam," Demarest; Fantasia on "Duke Street," Kinder; Concert Caprice, Kreisler; Berceuse, Jarnefelt; "Song of Gratitude," Cole; "Meditation," Valdes; "Adoration," Arabalaza; Romance, Rimsky; Korsakoff; Tone Poem, "Gethsemane," Frynsinger; Concert Overture, Maltland; "Hosannah," Dubois; Andante "Pe-Sixth Symphony," Tchaikowsky; "Chanson quena Canyon," Urteaga; "Viennese Melody," d'Ete," Lemare; "The Curfew," Kreisler; Chorale Prelude No. 2, "Pange Lingua," Pearce; "Twilight Devotion," Pease; Military March in D, Schubert.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in popular programs at the Auditorium: Cathedral Prelude and Fugue, E minor, Bach; Nocturne, "Midsummer Night's Dream," Mendelssohn; "Song Without Words," No. 27, Mendelssohn; Selection from "Parsifal," Wagner; "O Star of Eve," from "Tannhauser," Wagner; "Thou Art So Like a Flower," Liszt-Hastings; "Solitude on the Mount," Bull; Processional March, Batiste; Offertory in F, Batiste; Triumphant Chorus from "Aida," Verdi; Triumphant Chorus from "Naaman," Costa; "Salut d'Amour," Elgar; Reverie, Doud; Concert



Fantasia (new; dedicated to Dr. Hastings), Conde.

**Palmer Christian, Denver, Colo.**—Among the features of music week in Denver were the recitals given by Mr. Christian, the municipal organist. On May 17 Mr. Christian delivered an address on "The Modern Organ" at the Auditorium and followed it with a recital at which he played this program: "Hosanna," Dubois; Nocturne (transcribed by Mr. Christian); Grieg; "Liebestod" (Tristan and Isolde); Wagner; Toccata in C, Bach; Finale, Act 2, "Madame Butterfly," Puccini; Scherzo—Caprice, Ward; "Ave Maria," Arkadelt; "Jubilate Amen," Kinder.

Sunday, May 15, Mr. Christian was assisted by the Denver Teachers' Choral Union, directed by W. A. White, and there was a large audience. The organ numbers included: Allegro (Symphony 6), Widor; "Kannst du Ostraw," Rubinstein; "Pilgrims' Chorus" ("Tannhäuser"); Wagner; Gavotte, Beethoven; Fantasia and Fugue on B-A-C-H, Liszt; Communion in G, Batiste; Allegro con brio (Sonata No. 1), Maillly.

At his recital May 16 Mr. Christian played: "War March of the Priests" ("Athalie"), Mendelssohn; Spring Song, Mendelssohn; Concert Variations, Bonnet; Madrigale, Simonetti; Scherzo—Pastorale, Federlehn; Evensong, Martin; American Rhapsody, Yon.

**F. T. Egner, Mus. D., Minneapolis, Minn.**—Mr. Egner, organist of the Currier Hotel, gave a recital May 15 at St. Paul's Church on the Hill in St. Paul, playing this program: Triumphant March from "Aida," Verdi; Largo, "New World" Symphony, Dvorak; "In Springtime," Kinder; "The Storm," Lemmens; "Moment Musical" and "Ave Maria," Schubert; Funeral March and Hymn of the Seraphs, Guilman; "Reve Angeliqne," Rubinstein; Toccata (Symphony No. 5), Widor.

**John T. Erickson, New York City.**—Mr. Erickson gave the following program at Gustavus Adolphus Church May 29: Bourree, from Suite for Trumpet, Bach; Pastorale, F major, Scarlatti; "Pie Jesu," from the "Requiem," Cherubini; Menuet, Boccherini; "Chanson de Joie," Diggle; Andante from String Quartet in D minor, Mozart; "Ave Verum" Chorus, Mozart.

**Lucien E. Becker, F. A. G. O., Portland, Oregon.**—At the eighth of his lecture-recitals this season at Reed College Mr. Becker on May 10 presented the following list of organ selections, which is especially interesting as it included the very latest American works, as well as some Buxtehude: Torchlight March in B flat, Meyerbeer; Prelude and Fugue, F sharp minor, Buxtehude; Overture to "Tannhäuser," Wagner; Impressions of the Philippine Islands, Lily Wadhams Moline; "An Enig," Henry F. Anderson; "Chinoiserie," Edwin Swinnen.

**James Philip Johnston, Pittsburgh, Pa.**—Mr. Johnston's series of short Sunday evening recitals at the East Liberty Presbyterian Church came to a close for the season with these programs:

April 24—"La Nuit," Karg-Elert; "Pilgrims' Chorus," Wagner; Cavatina, Raff. May 1—Allegro from Third Sonata, Dienes; First Rhapsodie, Saint-Saens; Spring Song, Mendelssohn.

May 8—Prelude and Fugue in D, Bach; "Adoratio et Vox Angelica," Dubois; Pastorale, Foote.

May 15—First Sonata, Mendelssohn; Springtime Sketch, Brewer.

**Mrs. Olin Bell, Muncie, Ind.**—Mrs. Bell, organist of the First Baptist Church, assisted by Mrs. W. H. Ball, soprano, gave a matinee musical at the church April 27. Mrs. Bell's organ selections included the following: Adagio and Scherzo, Guilman; Serenade, Gounod; "In Paradisum," Dubois; Capriccio, Lemaigre; "Marche Funebre et Chant Seraphique," Guilman.

**Mrs. Zenas B. Whitney, Gloversville, N. Y.**—At her third monthly recital on May 1 in the First Presbyterian Church Mrs. Whitney played: "The Minster Bells," Wheelock; Romance ("Sanson and Delilah"), Saint-Saens; Toccata in D, Kinder; "Nobody Knows the Trouble I See," Gillette; Minuet in G, Beethoven.

**Ernest Prang Stamm, Tulsa, Okla.**—In his forty-ninth weekly recital on Sunday afternoon, April 24, in the First Christian Church, Mr. Stamm played: Concert Overture in C minor, Hollins; Summer Sketches, Lemare; "Rimembranza," Yon; Fantasia on Church Chimes, Harris; "Song to the Evening Star," Wagner; "Marche Pontificale," Lemmens. The Tulsa Male Chorus sang at this recital, which was the last of the season.

April 17 Mr. Stamm played: Persian Suite, Stoughton; Prelude in C minor and "Vision," Rheinberger; Capriccio and "Marche Solennelle," Lemaigre; "The Hermit," Rubinstein; "Grand Choeur," Rogers.

**Kate Elizabeth Fox, F. A. G. O., Morristown, N. J.**—As a part of the observance of music week, Mrs. Fox, organist of the Church of the Redeemer, gave a recital April 20 at which she played this program: Concert Overture in A minor, Rollo F. Maitland; Andante Cantabile, Tschalkowsky; Spring Song, Hollins; Serenade, Rachmaninoff; Fantasia and Fugue in G minor, Bach; Caprice in B flat major, Guilman; "Vorspiel" ("Lohengrin"), Wagner; Allegro (Symphony 5), Widor.

**Joseph Clair Beebe, New Britain, Conn.**—At his Sunday evening recitals in May at the South Congregational Church Mr. Beebe played:

May 1—Variations ("Swanee River"), Flagler; Cavatina, Bohm; "At the Convent," Borodin; "March Day," Kinder; March, Malling; Arcadian Idyl, Lemare; "Moonlight," Bonnet; Song of Spring, Bonnet.

May 8—Johann Sebastian Bach program: Arioso ("Art Thou Near Me?"); Siciliano (Second Flute Sonata); Largo (Concerto for Two Violins); Sarabande (Sixth Cello

Suite); Gigue (Unfinished Suite); Aria (F major); Chorale Preludes, ("My Heart Doth Yearn," "By the Waters of Babylon," "Whither Shall I Flee?"; "Come Saviour of the Heathen"); Fantasia and Fugue (G minor).

May 15—Symphony (Unfinished), Schubert; "In Springtime," Kinder; Prelude to "Parsifal," Wagner; "Cadiz," Albeniz; Rondo ("Bird of Fire"), Stravinski; "Finlandia," Sibelius.

May 22—Symphony, "From the New World," Dvorak; "In May," Gounod; Springtime Sketch, Brewer; Pastorella, Matthews; Reverie, Banks; "A Joyous Morning Song," Matthews.

May 29—Fanfare, Shelley; "To Spring," Grieg; Summer Sketches, Lemare; "Liebestraum," Liszt; Nocturne ("Midsummer Night's Dream") and Overture to "Midsummer Night's Dream," Mendelssohn.

**Frederick C. Mayer, West Point, N. Y.**—For the forty-ninth public recital on the great organ in the cadet chapel of the West Point Military Academy, April 10, Mr. Mayer was assisted by Lieutenant Philip Egner, violoncellist, in this program: "Easter Morning," Malling; Allegro Moderato from Sonata 1, Bach; "Cello," "Le Reve," Golttermann; Processional in D major, Dubois; "Told at Sunset," from "Woodland Sketches," MacDowell; "Cello," "Simple Aveu," Thome; Spring Song, Mendelssohn; March (Capriccio in B), Mendelssohn.

**George W. Grant, Lebanon, Pa.**—In a recital at St. Luke's Church May 19 Mr. Grant played: Second Organ Sonata, Mendelssohn; Scherzando ("Dragon Flies"), Gillette; Prize Song from "Die Meistersinger," Wagner; Romance, Debussy; "Swing Low, Sweet Chariot," Ditton; "Within a Chinese Garden," Stoughton; Prelude and Fugue in E minor, Bach; Funeral March of a Marionette, Gounod; Festival Toccata in C, Fletcher.

**Hagop Frank Bozyan, Mus. B., New Haven, Conn.**—Mr. Bozyan gave a recital on the Newberry organ at Woolsey Hall, Yale University, May 25, at which his program included: Prelude and Fugue in E minor, Bach; Andante from First Symphony, Vierne; Rhapsodie No. 3 on Breton Melodies, Saint-Saens; Eighth Symphony, Widor.

**James T. Gray, Ann Arbor, Mich.**—On April 28 Mr. Gray gave a recital before a large audience at the First M. E. Church of Laurium, Mich. He was assisted by Miss Ruth Sager, soprano, and Joseph McNab, tenor. Following are the organ numbers played: Processional March, Frysinger; "A Woodland Idyl," Reiff; Minuetto and Trio, Calkin; Pastorale, Guilman; Introduction to Act 3, "Lohengrin," Wagner; Pilgrims' Chorus, "Tannhäuser," Wagner; "Twilight," Friml; "At Dawning," Cadman-Eddy; "Marche Pontificale," Lemmens; Slumber Song, Nevin.

**Eleanor C. Kerchner, York, Pa.**—Miss Kerchner, a student with J. Frank Frysinger, gave a recital at Trinity First Reformed Church April 26 at which she presented this program: Sonata in D minor, Mendelssohn; Largo, from Concerto in D minor, Bach; "Marche Funebre et Chant Seraphique," Guilman; "To an American Soldier," Van Denman Thompson; Caprice, Kinder; "Sunset," Frysinger; Prelude to "Tristan and Isolde" and "Love Death" from "Tristan and Isolde," Wagner.

**Miss Edna A. Treat, Urbana, Ill.**—Miss Treat gave the recital at the University of Illinois Auditorium April 24, her selections being: Prelude and Fugue in C, Bach; Berceuse, Parker; Caprice, Deshayes; Sonata in A minor, Andrews; Offertoire in D flat, Salome; "Starlight," from "Sea Pieces," MacDowell; "Marche Religieuse," Guilman.

**Charles R. Cronham, Hanover, N. H.**—In his "hour of organ music" at Rolling Chapel of Dartmouth College April 26 Mr. Cronham played this program: Suite for Organ, Rogers; Serenade, Macfarlane; "Funeral March of a Marionette," Gounod; "Dreams" ("Tristan and Isolde"), Wagner; Toccata and Fugue in D minor, Bach; Oriental Sketch in C minor, Bird; "Liebestraum," Liszt; "Marche Slav," Tschalkowsky.

**Warren Gehrken, A. A. G. O., Brooklyn, N. Y.**—Mr. Gehrken gave his fourteenth recital at St. Luke's Church the evening of May 4 and presented a Wagner program as follows: Overture to "Rienzi"; "Pilgrims' Chorus" and "To the Evening Star," "Tannhäuser," Prelude to Act 3 and Bridal Music, "Lohengrin"; "Forest Murmurs," "Siegfried"; "Liebestod," "Tristan and Isolde"; "Magic Fire Scene" and "Ride of the Valkyries," "Die Walküre."

**Miss Belle Andriessen, New Brighton, Pa.**—Miss Andriessen, organist of Trinity Lutheran Church, New Brighton, played the following numbers at a concert in Grace Lutheran Church, Youngstown, Ohio, April 27: "Daybreak," Grieg; Cantilene, Rogers; "Chorus of Elves," Dubois; "Irish Tune," Grainger; Evensong, Martin.

**Arthur L. Bates, Saskatoon, Sask.**—In a recital at St. Thomas' Presbyterian Church May 1 Mr. Bates played: Chorale Prelude on hymn tune "Melcombe," Parry; Toccata in G, Dubois; Reverie, Bonnet; Caprice, Wolstenholme; "Piece Heroique," Franck.

**Nathan I. Reinhart, Atlantic City, N. J.**—Mr. Reinhart gave the following program at Beth Israel Temple, May 2: Offertoire in C minor, Batiste; "Dreams," Stoughton; Finale from Symphony No. 1, Vierne; Serenade, Macfarlane; Sketches of the City, Nevin; Berceuse, Kinder; Triumphant March from "Aida," Verdi.

**Erving G. Mantey, South Milwaukee, Wis.**—Mr. Mantey gave this program at the First Congregational Church March 16: Third Sonata, in C minor, Guilman; Evensong, Johnston; Largo (from "Xerxes"), Handel; "In Summer," Stebbins; Toccata in G major, Dubois.

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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

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The Philadelphia convention this year has points of interest, it seems, which none can afford to overlook, and now is the time to plan your work so as to be there. July 26, 27, 28 and 29 are the days and each one will be filled with important events. The Wanamaker organ, the largest in the world, reaches the summit for recitalists; the Kimball unit organ at the Stanley Theater provides a similar setting for picture demonstrations; the talks on the organ will be by some of our greatest builders, and a most attractive feature will be a trip to historic Valley Forge, where the American Organ Players' Club has arranged an exceptional program. Where can you get a greater variety of inspiration for your next year's work? Make this the year when you will be there!

Just a short number of years back and the organ in the "movies" was a great novelty. Many looked upon it as almost a sacrilege to use the king of instruments in such a capacity, but with tremendous speed this novelty has grown until it is today an integral part of any well-appointed picture theater, and the art of picture playing has had to keep pace. Theater organists realize that the standard of their work must constantly advance to meet the demands of the modern "movie" and during the last month they have formed a guild in New York City which they hope will do much toward that end. Membership may be gained only by passing suitable examinations. These tests ought to be of great value not only to those who are already in the work, but to any who wish to take up theater playing in a serious way. It is a big movement and one which deserves success.

One of the salient points brought out at the recent meeting of the clergy and the organists in New York is that modern business methods must be used in connection with church music if it is best to serve its purpose. As one prominent musician said: "If you have good music you must let the public know about it, and to do that you must advertise." He gave good facts to prove his argument. If those outside of the church can be brought into the spiritual atmosphere created by good music, should the churches hesitate to use more publicity?

### Big Features for Convention.

We recently saw in a religious paper the following statement of the resources of a new organ just installed:

"Mechanically, the fourteen voices of the organ are controlled by fourteen stops, while the several electrical devices seemingly increase the number of voices to twenty."

This could not have been written, of course, by an organist—least of all by a member of the N. A. O. But is it easy to write an account of your organ, which shall be interesting and at the same time accurate?

Realizing this need for a practical knowledge of the organ, four demonstrations will be given at our convention at Philadelphia. No such opportunity has ever been presented at a gathering of organists. The first will consist of a talk by George Till, who has charge of the organ at Wanamaker's, descriptions of which have appeared in *The Diapason*. He will also conduct the visiting organists in small groups through that instrument, while Alexander Russell explains the console mechanism and demonstrates

the tonal resources. Those who climbed over the old organ when it was at the St. Louis exposition will never forget that experience. Even they will be amazed, however, to see it in its new home, and with the addition of more than 100 stops.

Three other talks will be given by men who have made organ history in America. Ernest M. Skinner will demonstrate the tonal advances of the last half century, giving actual examples of the effect on the tone caused by scale, voicing and pressure. Another practical talk will be given by Herbert Brown, whose unique contact with the organ-buying public entitles him to a careful hearing. The original work done by W. E. Haskell of the Estey Organ Company will be described by him. The development of his imitative reeds of flue construction, culminating in the most powerful chorus foundation tone, and his short length open basses, will be explained by him with actual examples.

These features at the convention should stimulate all organists to buy and read all they can about organs, to watch the various processes of building and erecting them, and, most important of all, to educate their own tonal perception so that, when they paint a tonal picture with organ colors, it is really musical, because they already have learned to mix tone colors from the orchestral pallet.

Have I exaggerated the value of these messages from our great organ designers?

REGINALD L. McALL.

### Dr. Motet Host to Council.

At the invitation of Dr. Motet, with the co-operation of Lynnwood Farnam, members of the headquarters council, together with many prominent clergymen and newspaper men, sat down to a dinner at the Church of the Holy Communion on the evening of Tuesday, May 3. Dr. Motet had arranged this meeting as his bit in helping to bring the clergy and the organists to a mutual understanding and co-ordination, and the evening proved to be most delightful. After a thoroughly enjoyable dinner President Fry, who presided, introduced various speakers, among whom were: Mrs. Bruce S. Keator, Dr. W. A. Wolf of Lancaster, Pa., Mr. Williamson of the New York Post, Dr. Audsley, "The Oldest Young Member," and the Rev. Dr. Webster, secretary of the American Seamen's Society. Each one voiced his or her pleasure over being permitted to meet in this unique way and after responses from Dr. Motet and Mr. Farnam, a rising vote of thanks was given to the hosts of the evening.

All were then invited into the church, where a large audience had gathered to listen to an hour of choral music by the joint choirs of the Church of the Holy Communion and the Church of the Incarnation. The choir, with John Doane as conductor and Lynnwood Farnam at the organ, sang with fine finish. "Hail, Dear Conqueror," by James; "O for the Wings of a Dove," Mendelssohn (in which Miss Laura Ferguson did the solo part beautifully); "Souls of the Righteous," Noble, and the Hallelujah Chorus from the "Messiah."

The chorus created a most impressive atmosphere for Dr. Huget's talk on the "High Place of Music in the church." In speaking of its function, he said: "It is to give expression to adoration, penitence, praise and trust; in a word—worship. From the dispensation at the opening of the service until the benediction music is the cement which unites all parts of the service into a perfect whole. It not only gives atmosphere, but is a great tide carrying on the one hand the congregation with it, and, on the other, blending in voice and personality the members of the

choir. It serves to merge the individual soul into something vastly greater than itself." Dr. Huget, referring to the mission of the organ, spoke of its marvelous voice as the great on-bearing tide underlying with its surge that of the choral and congregational wave, lifting the spirit up to the Maker of all music, in everlasting harmony, and taking out from it the discord of life.

At the close of Dr. Huget's inspiring talk Mr. Doane played as an organ number the Gibson arrangement of the "Liebestod" from "Tristan and Isolde." This closed the musical part of the evening and all were then invited into the church parlors, where an informal discussion was held. Pierre R. V. Key spoke on the "Modern Tendencies of Church Music" and he was followed by Fletcher Shera, who had some interesting facts on the value of advertising in connection with church music. In his own case, the congregation has grown from 500 to 2500.

Mr. McAll in bringing the evening to a close told of the work of the promotion committee with its letter to the clergy of America and said that he hoped much more could be accomplished. This meeting and the one arranged by Mr. Norton in Pittsburgh are two of the first to bring the clergy and the organists into a closer relationship.

### EXECUTIVE COMMITTEE.

The regular meeting of the executive committee was held at headquarters May 3, with the following members present: President Henry S. Fry, Chairman R. L. McAll, Mrs. Kate E. Fox, Mrs. Bruce S. Keator, Miss Jane Whittemore, Messrs. Adams, Keese, Sammond, Nevins, Andrews, Doane, Sears, Weston, Wolf, Farnam and Riesberg. Mr. Riesberg was made recording secretary. The minutes of the last meeting were read and the treasurer's report showed a balance of \$1,152.44.

The committee on promotion reported that Mr. Sammond's article, which appeared in the April *Diapason*, had been sent to eighty-five religious papers and dailies. The article by Dr. Heinroth printed in the June issue will be used in a similar way and it was voted to reprint pages 6 and 7 of the May issue, which contained much of interest to both clergy and organists, and send this to many of the papers which have shown an interest in our work. An interesting letter from the Rev. W. Stuart Cramer of Lancaster, Pa., endorsing our letter to the clergy was read. Mr. Cramer has always been interested in the organist and is doing much to bring our material before the Pennsylvania clergy.

Mr. Adams gave a brief report on recent activities of the theater organists.

Details of the Philadelphia convention were then discussed. President Fry reported that practically all arrangements had been completed and that the full program would soon be available. It was voted to make the Hotel Longacre of Philadelphia official headquarters. The annual banquet will be held there. Plans for the printing of the program were discussed and it was decided to make it one of sixteen pages, eight of which should be devoted to advertisements. Mr. Riesberg volunteered to take charge of this work. The matter of exhibits of music was gone over.

## The Case of the Organist

Paper read by Dr. Charles Heinroth before the Presbyterian Ministers' Association of Pittsburgh

I am here as the spokesman of the National Association of Organists, one of two national organizations of organists, the other being the American Guild of Organists. They have a program. Their set purpose is primarily to seek through their membership, individually and collectively, to raise the standard of religious worship, so far as it is connected with music, and secondly to try to make for the betterment of the organist as a class, especially in the matter of securing a more general recognition of his duties as representing a serious vocation, worthy of every respect and possibly of more consideration than is commonly accorded it. In other words, these men take their profession seriously, and they want others to; they are in dead earnest.

What is it then that they are after? I think first of all they look to a greater mutuality between the minister and the organist. Why? On what basis have they any right to expect any such mutuality? Well, for one thing, they have an idea that music is a full sister to religion—not just a handmaid to religion or step-sister, but the full sister. They think that God made them so and intended them to be in that relation. All religions from the earliest times have had music of some sort connected with them. And they always will be connected because God made them so. He made music indispensable in religious ceremony if it is not to be a drab affair. The church that undertakes to suppress the natural musical instinct that has been implanted by God in man in the exercise of his religious aspiration does so at its own peril. Music under favorable conditions has a spirituality, an emotional impulse for reaching out to the ideal—the good, the true and beautiful. It is a refiner, a character builder.

So, after all, we are all after the same thing—the worship of God and the extension of His kingdom. For music is not a sterile sister to religion; it can extend the kingdom of its own power. Evangelists know that. Music has a language all its own that can express ideas where words are a feeble substitute. A sung "Alleluia" makes the spoken word poor in comparison. The Easter ejaculation "Christ is Risen," rightly sung, contains a thrill the word cannot acquire. The sung supplication "Lord Have Mercy" can have an emotional depth that you would hesitate to try to put into the words for fear of being mawkish. It comforts the sorrowing, at times when the word is feeble. Music can create soul states that give glimpses and hints of things beyond because it is indefinite. Words are literal.

But why enumerate? I am just uttering a common-place known to almost everybody. You can all give instances out of your own experience to testify to the extraordinary power of music. The worship of God in the beauty of holiness is helped by music. Therefore, if music has a spiritual note—and who will deny it?—don't you think those that create that note and voice it partake of that spiritual essence, and are entitled to consideration on terms approaching parity and mutual respect?

I never had to plead for it. The minister and I were always personal friends, and we planned our services together. We have no incongruities. He doesn't get up and say: "Why do the heathen so furious's rage?" after the singing of an elaborate anthem. We work together. Of course, the human equation enters here. There are all kinds of organists, and there are also all kinds of ministers. You may say: "I can't do that with my



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## National Association of Organists Section

organist." Then you have not the right kind of organist. If you haven't, why haven't you? This brings me to another point, and that is, the economic side.

The war has brought about many changes in economics. Now, has any change been made in your organist's salary? You adjusted the janitor's and everybody else's. But the organist? He can go on the same. Is it fair? Is it just? But more important: Is it wise? How are young men, the right kind of young men, to be attracted to a career with so little promise, so unattractive, with so few prizes? The "movies" will get them, and to the church will be left the dregs. It will be wise to make an adjustment for the church's own good. It pays to pay a living wage. You may say: "Look at the average salary of a minister!" That is a crying shame; and yet, for every minister with a poor salary I can show you an organist with but one-third his salary or less. And organists usually have to depend upon the church salary for the bulk of their income. Their thought and livelihood center in the church. You cannot get a good man with a poor salary. Of course you can't. I think here is a chance for a good investment.

Then the organist is anxious for representation when matters pertaining to music are decided. He ought to be the best informed in matters connected with music—it's his specialty and his advice ought to be valuable in coming to an intelligent decision. We know the average music committee. They are frequently called upon to pass judgment on matters where their judgment is deplorably deficient. You know that and I know it. If the organist is the right kind of a man, I should think it would be just ordinary business sense to make use of his technical knowledge. If he isn't the right kind of a man, he has no business in your church.

Finally, the organist looks to the minister to uphold him in an endeavor to bring the finest music into the worship of God and to drive out devil.

Music is not merely the sounds you hear. That is just the physical side. If that were all, a congregation would be justified in thinking, as it often does, that music is in the church for diversion or entertainment—a sort of pleasant interlude that must be criticized. Supposing they looked at sermons that way and cocked their heads knowingly to one side only to find flaws. That kind of "smarties" must be taught humility before they are ready for the Christian, the spiritual, attitude in the house of God. Music is not only the sounds, more or less pleasing to hear, but the thoughts those sounds create, the emotions that are stirred, the aspirations awakened. The thoughts of the right kind of an organist are directed to the altar, that his offerings may be pleasing in His sight—not in the nave to the congregation. And he will select music as high in standard as the artistic and spiritual status of his congregation will allow.

So the organist comes to you with an appeal. He is not arrogant, or sullen, like labor. He wants to do the right thing. If he is right, he asks you to consider his claims. If he is wrong, he would like to know why and where he is wrong.

### Great Plans at Lancaster.

Another chapter will be added to Pennsylvania's music history when organists assemble in session at the first convention to be held in the city of Lancaster, Tuesday, June 7. Dr. William A. Wolf, state president, announces a program which is to surpass anything of its kind ever undertaken in the state. Rollo Maitland, of the Stanley Theater, Philadelphia. Ernest M. Skinner and Charles Heinrich, playing the works of Pennsylvania composers, are but a few of the many features which make up the program of the convention. The attendance will not be confined to members of the National Association, but all organists in the state are invited. Especially welcome also will be representatives from other states.

### CENTRAL NEW JERSEY CHAPTER.

The annual meeting of the Central New Jersey chapter was held in the Greenwood Avenue Methodist Church, Trenton, Tuesday evening, May 3. Previous to the meeting a delightful recital was given by Miss Caroline Burger, organist of the church.

At the meeting, the following officers were elected for the year 1921-22:

President—Edward A. Mueller, organist of the State Street M. E. Church, Trenton.

Vice-President—Miss Caroline Wetzel, organist of the Junior High School, No. 1, Trenton.

Secretary-Treasurer—Paul Ambrose, organist of the First Presbyterian Church, Trenton.

As the annual New Jersey rally day will be held in Princeton on May 25, it was decided to hold the next chapter meeting at Flemington in June. At this meeting the ex-president of the chapter, Norman Landis, will give a recital.

PAUL AMBROSE, Secretary.

### UNION-ESSEX CHAPTER.

The March meeting of the Union-Essex chapter was omitted, as it fell on Easter Monday, a date for which it seemed difficult to secure a recitalist or an audience of organists. Instead of holding a public meeting in May, the

fifty members of the chapter will attend a performance in Elizabeth of the Verdi "Requiem." Bauman Lowe, president of the Union-Essex chapter, will conduct and the chorus will be made up of singers from the New Jersey branch of the New York Oratorio Society, assisted by the Bloomfield Chorus, of which our secretary, S. Frederick Smith, is director. As there will be eminent soloists, a chorus of 175 voices and an orchestra of forty from the New York Symphony and Metropolitan Opera House, the members of Union-Essex will have an opportunity to hear a fine performance.

\* JANE WHITTEMORE,  
Chairman of Program Committee.

### NEW JERSEY REPORT.

In preparing for the fifth annual New Jersey rally we have greatly appreciated the evident interest and the hearty cooperation of those New Jersey members who were appointed on the various committees; also the prompt and gracious response of the distinguished guests who were invited to take part in the program. Of our own members we extend sincere thanks to Alexander Russell, the rally chairman, who made it possible to hold our rally in Princeton, and who has so kindly arranged all details for us; to Mark Andrews, Howard McKinney and Sheldon Foote, who also assisted in arranging the splendid program; to Paul Ambrose, the assistant chairman, and to all others on the state council and the 1921 rally committee. And what shall we say of President Hibben, Dr. Merrill, Dr. Dickinson, Mr. Wells and our own President Fry and Ex-President Schlieder for so generously giving of their time and talent to bring us pleasure and profit? Perhaps we can thank them best by taking some of their spirit and enthusiasm to those we serve in our various fields of work.

Worthy of special mention is the fact that Nathan I. Reinhart of Atlantic City gave a concert in April for the benefit of the New Jersey council and sent us a check for \$25. Mr. Ambrose also sent a check for \$5 from the Central New Jersey chapter.

Mr. Reinhart reports that the organists who were interested in the formation of an Atlantic City chapter have postponed action until later, when they hope to unite with Camden members in bringing about an organization which will take in all N. A. C. cities of southern New Jersey.

HARRIET S. KEATOR, State President.

### NEW MEMBERS.

John H. Weaver, Pleasantville, N. J.  
Marie C. Voekl, Ozone Park, N. J.  
Ruth M. Lange, Brooklyn, N. Y.  
Harrison E. Wood, Yonkers, N. Y.  
Joseph D'Onofrio, Providence, R. I.  
D. Arthur Rombold, Philadelphia.

### Yet They Say It's Bad Here.

The Sackbut, a London organists' monthly, in its latest issue contains a communication from H. M. White, in Rayleigh, Essex, in which he paints conditions there as not at all enviable. In his letter to the editor, entitled "The Status of the Organist," he says among other things:

Is it not time that the College of Organists or Guild of Church Musicians formed a union to protect themselves from being extinguished altogether? The music in the country churches never was at such a low ebb, and never will make any headway or progress till the organists and choirmasters are restored to their former positions and paid for their services. \* \* \* In the churches in the Rochford Hundred here for ten miles 'round I have not yet found one organ that any builder would give five pounds for, while hundreds of pounds are spent on rood screens or oak panels, etc. \* \* \* In one historic church near by the player has been installed in the verger's shed in the churchyard, where he cannot see parson, choir or congregation. In another church the organ pedals had been boarded over for the maid to stand on, while another clergyman, holding two livings and a chaplaincy, is always advertising for someone to come and play his services voluntarily. Some time ago our great professional men stated that from inquiries fair stipends were paid as a whole, but from inquiries about here, there is not one person in a dozen even receiving £20 or 25 a year.

Pietro A. Von's "Concerto Gregoriano" for organ and orchestra was given in St. John's Lutheran Church, Reading, Pa., to a large and highly appreciative audience by the Reading Symphony Orchestra, with Earl W. Rollman, organist and choirmaster of St. John's, as the soloist, on Sunday afternoon, April 24. This is the first appearance of an organ and orchestra together on a concert program in Reading.

Lawrence K. Whipp has returned to New York after spending the greater part of the year in Paris and London. Mr. Whipp, who formerly lived in Denver has been engaged as sub-organist to T. Tertius Noble at St. Thomas' Church, New York City. March 27 he gave his first recital at the church and his chief offerings were the set of "Versets" by Marcel Dupré, with whom Mr. Whipp studied; Cesar Franck's A Minor Chorale, the Bach G Minor Fantasy and Fugue and the Pastorale from Vieme's First Symphony.

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The scales are determined and the pipes made and voiced for even the lowest-priced Kimballs that are built to standard plans and dimensions, after the particulars of the building, organ space and proposed use are given.

On the other hand, of the largest organ of the year, played fifteen hours a day, the organist writes: "You speak of the organ behaving itself—it most assuredly has. In the seven and one half weeks I have been playing it we have had remarkably little trouble, only one cipher so far, on the low C 16 ft. Tuba, which was easily shaken off and only came on the once."

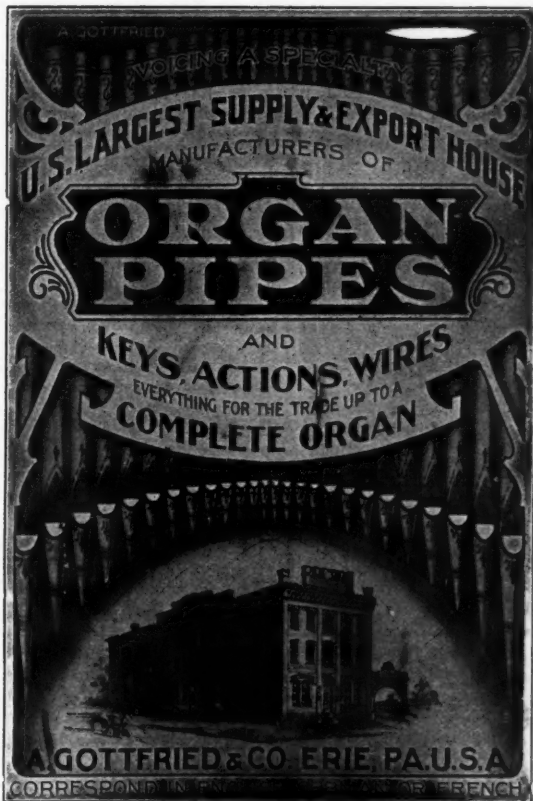
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**S. TUDOR STRANG IS DEAD**

Philadelphia Organist and Composer Falls Lifeless at Station.

S. Tudor Strang, a widely known Philadelphia organist, fell dead April 29 at the Bryn Mawr railroad station while waiting for a train to take him to his home, at 4343 Baltimore avenue. Mr. Strang, who was 65 years old, had been organist of the Protestant Episcopal Church of the Redeemer, Bryn Mawr, for seven years. He had walked to the station following the usual Friday night choir practice.

Mr. Strang was a pupil of the late David Wood, and also studied under Guilman in Paris. He is survived by his widow and the following children: Mary E. Strang, Andrew M. Strang, Emily T. Strang, Mrs. Cecile Guilman Clark and Mrs. Esther Meyers. Mr. Strang was born in Philadelphia and began his musical studies at the age of 8. In 1876 he was selected to play the large organ installed in the main building of the Centennial Exposition. He was one of the founders of the American Guild of Organists.

Among Mr. Strang's better known compositions are "Cantique d'Amour," "Pensee d'Automne," "Menuet en le Style Ancien," "Magnificat and Nunc Dimittis in A flat," "Two Ninefold Kyries," "Choeur Celeste" and "Nuptial March."

Opened by Charles Beddoe.

A three-manual organ of twenty-five speaking stops, built by the Canadian Organ Company of St. Hyacinthe, Quebec, was opened at the Church of the Sacred Heart, Sturgeon Falls, Ont., by Charles Beddoe of North Bay, Ont., organist and choir-master of the cathedral in that city. Mr. Beddoe's program included: "Offertoire sur des Noels," Guilman; "From the South," Gillette; Meditation, Sturges; Wedding Chimes (Intermezzo), Faulkes; Prelude in C sharp minor, Vodorinski; Offertoire, Truette; "Grand Choeur" in A major, Salome; "Cantilene Nuptiale," Du-bois; Toccata, Nevin; "Chanson de Joie" and "Marche Royale," Hailing.

The Müller organ in the Methodist Episcopal Peace Temple at Benton Harbor, Mich., was opened with a recital the evening of May 17 by Dr. Armin P. Baur of Chicago. The program was as follows: "Hosanna" (Chorus Magnus), Dubois; Overture, "Light Cavalry," Suppe-Baur; Two Movements of "The Storm King" Symphony, Dickinson; Negro Spiritual, "Swing Low, Sweet Chariot," Diton; "Calm as the Night," Bohm-Gaul; Fantasia on Church Chimes, Harris; "Souvenir," Drdla; Symphonic Poem, "From the West," Lemare; Symphonic Finale, Guilman; American Fantasy, Diggle.



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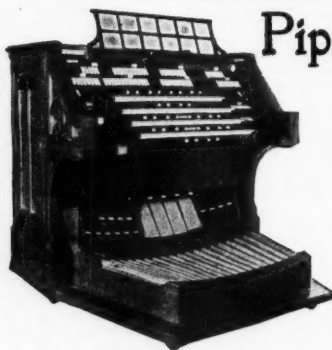
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### FOR EPWORTH M. E. CHURCH

Another Important Order From Southern City Goes to New Haven Company—Contracts on the Pacific Coast.

C. B. Floyd, secretary and sales manager of the Hall Organ Company, who called at the Diapason office May 9, reports unusual activity in the organ business in the South and on the Pacific coast. He has just closed the third large contract in Norfolk, Va., for the rebuilding and enlargement of the organ in the Epworth M. E. Church of that city. Other Hall organs just completed for Norfolk are the four-manual in the First Baptist Church and the large three-manual organ in St. Andrew's Episcopal Church.

The Hall Company has had under continuous construction for the last three years one or more organs for cities in California. It will soon ship one to Alameda.

Below are the specifications of the Epworth M. E. organ as it will be when rebuilt:

#### GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Viol da Gamba, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Viol d'Amour, 8 ft., 61 pipes.  
Rohr Flute, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Twelfth, 3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Trumpet, 8 ft., 61 pipes.  
Chimes, 8 ft., 20 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Dolce Cornet, 3 rks., 183 pipes.  
Flautino, 2 ft., 61 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
English Diapason, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

#### SOLO ORGAN (10-inch wind).

(In separate swell box.)  
Stentorphone, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Philomela, 8 ft., 73 pipes.  
Tuba Profunda, 16 ft., 97 pipes.  
Tuba Sonora, 8 ft., 73 notes.  
Tuba Clarion, 4 ft., 73 notes.  
Strings Vibrato, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.

#### ECHO ORGAN (In separate swell box).

Sallcional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 8 ft., 20 bells.

#### PEDAL ORGAN.

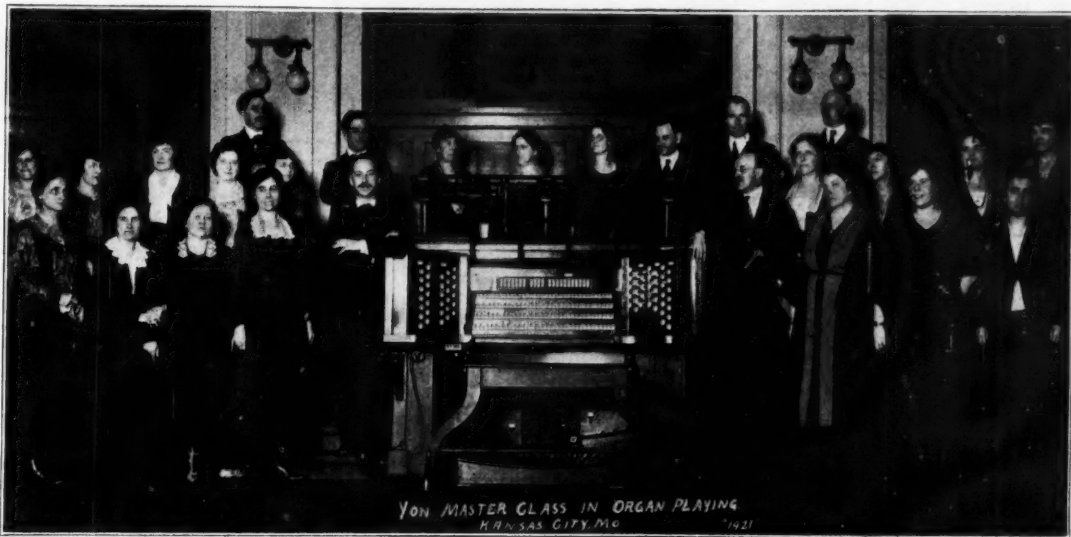
Contra Bourdon, 32 ft., 32 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Dulciana, 16 ft., 32 pipes.  
Flute, 8 ft., 32 pipes.  
Violoncello, 8 ft., 32 pipes.  
Tuba Profunda, 16 ft., 32 notes.  
Tuba Sonora, 8 ft., 32 notes.  
Echo Bourdon, 16 ft., 32 pipes.

The combinations will be adjustable at the bench and will affect the stops visibly. They include eight pistons operating upon the great and pedal stops, eight operating upon the swell and pedal stops, eight operating on the choir and pedal stops, four operating on the solo and pedal stops, three operating on the echo and pedal and four general pedal studs operating upon the entire organ and couplers.

#### T. Tertius Noble Opens Organ.

The new four-manual Austin organ at the First M. E. Church, Asbury Park, N. J., of which Mrs. Bruce S. Keator is organist and choir-master, was dedicated with a recital by Dr. T. Tertius Noble on Thursday evening, May 5. Dr. Noble, at the invitation of Mrs. Keator, drew the specifications for this organ, and his program was well suited to display the full resources of the instrument,

## PIETRO A. YON'S MASTER CLASS AT KANSAS CITY, MO.



YON MASTER CLASS IN ORGAN PLAYING  
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Pietro A. Yon returned to New York from Kansas City by way of Chicago May 9 after closing his master class for organists with great success. On the evening of May 6 there was a reception in honor of Mr. Yon, attended by many of the leading organists of the southwest. On this occasion he was presented with a handsome cigarette holder. On May 4 Mr. Yon gave a request program at the Grand Avenue Temple. Mr. Yon also visited Lawrence, Kan., and there was a reception in that city in his honor. Charles S. Skilton of Law-

rence has composed a most interesting fantasia on Indian themes for the organ at Mr. Yon's request and the latter will play this in his concerts in Europe this summer, thus offering those interested in foreign lands probably for the first time an organ composition based on native American music. Among Mr. Yon's pupils at Kansas City were Harriet E. Barse, Helen O. Palmer, Helen Sailors, Eva B. Garver, Mabel A. Garrett, Margaret Boulton, John G. Sebald, Louise Hutson, Nelle Johnson Leckie, Laura M. McDonald, Carl V. Stalling, Miss

Bertha Hornaday, Powell Weaver, Josephine Russell, Pearl Emley Elliott, Edith Chapman and Alice Knox Fergusson.

After Mr. Yon's last Kansas City recital, given April 25, the Kansas City Times critic said that "those who have come to see the king of instruments in a new light through Mr. Yon's work here this spring will hope he can arrange an extra concert and fill at least half the program with his own music." The program consisted, except for the encores, entirely of works by Mr. Yon.

which is beautifully balanced and full of orchestral color. His playing evoked great enthusiasm and the audience which filled the church demanded numerous encores. Mrs. Keator announced that Dr. Noble would play a second recital the latter part of June, when the organ will be completed. The following was the complete program: Overture, "Athalia," Handel; "Une Larme," Moussorgsky; "Orientale," Rebikoff; Gavotte, Nemerowsky; Fugue, "The Giant," Bach; Gavotte in F, Bach; Largo, "New World" Symphony, Dvorak; Elizabethan Idyll, Noble; Toccata, Yon; Solemn Prelude, Noble; "Christmas Evening," Mauro-Cottone; March, Theme of Schumann, Schminke; Fantasia, "The Clock," Mozart.

#### Baird Goes to Poughkeepsie.

Andrew J. Baird, organist of the Webb Horton Memorial Presbyterian Church, Middletown, N. Y., has accepted the position of organist and musical director at the Reformed Dutch Church of Poughkeepsie and began his service there May 1, giving a recital on that evening. Before leaving Middletown Mr. Baird gave a farewell recital April 25, playing this program, in which he was assisted by Edith Gould Chapman, soprano, and Helen G. Tolles, pianist: "Suite Gothique," Boellmann; Fountain Reverie, Fletcher; Minuet in D, Mozart; "Vesper Bells," Spinney; Fugue from Pastoral Sonata, Rheinberger; Concerto in A minor for piano and orchestra, Grieg; "Liebestod," from "Tristan and Isolde," Wagner; Overture to "Tannhäuser," Wagner.

#### "God in Nature" Service Theme.

Mrs. Edith Ewell Levis of St. John's Methodist Church in Brooklyn continues to arrange musical services which attract because of their novelty and interest as well as because of the merit of the work done. Her latest one was a service entitled "God in Nature," given on the evening of May 15. The appropriate organ prelude was "The Heavens Are Telling," from Haydn's "Creation." A group of organ selections consisted of MacDowell's "To a Wild Rose," Nevin's "Narcissus," and Mendelssohn's Spring Song. Among the choir numbers were such selections as Dickinson's "O Lord, How Manifold" and "List to the Lark," and "In the Garden," Miles. This is the first of a series of similar services, the others to be held when fall begins. Mrs. Levis has called on people in

the church to assist and rejoices in the response received. For the service mentioned the church was decorated with dogwood and cherry blossoms.

Thirteen girls were asked to act as ushers, dressed in spring colors.

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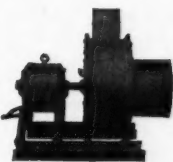
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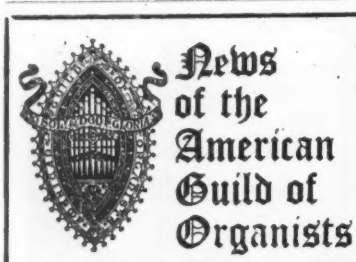
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## News of the American Guild of Organists

### HEADQUARTERS.

The annual election of officers of the guild was set for May 31. The ticket for the year is headed by Warden Baier for re-election and other officers also were slated for another term. The ballot for general officers was made up as follows:

Warden—Victor Baier, Mus. Dr., A. G. O.  
 Sub-Warden—Gottfried H. Federlein, F. A. G. O.  
 General Secretary—Oscar Franklin Comstock, F. A. G. O.  
 General Treasurer—Miles F. A. Martin, F. A. G. O.  
 Registrar—Edward Shippen Barnes, F. A. G. O.  
 Librarian—H. Brooks Day, F. A. G. O.  
 Auditors—C. Whitney Coombs, A. G. O., and Lawrence J. Munson, F. A. G. O.  
 Chaplain—The Right Rev. William T. Manning, D. D.  
 For Council (Term expiring 1924, five to be chosen)—John Hyatt Brewer, Frank L. Sealy, Homer E. Williams, James W. Bleeker, George C. Crook, John T. Garmey, Willard I. Nevins.

### ILLINOIS CHAPTER.

The chapter will hold a frolic and vaudeville on Monday evening, June 8, at the parish-house of St. James' Episcopal Church. The event is in charge of Miss Tina Mae Haines and Albert Cotsworth, and this assures the members of the chapter of a rousing good time. The festivities will begin at 6:30. Previous memorable frolics of the Illinois chapter are to be outdone by this one. The manuscript festival in October, under the auspices of the Illinois chapter, promises to be an event of national significance and interest. The committee in charge is receiving inquiries for information and promises of participation from every part of the country.

### PENNSYLVANIA CHAPTER.

At the election of the Pennsylvania chapter, the following were chosen to fill executive offices:  
 Dean—Henry S. Fry.  
 Sub-Dean—Esema C. Smith, Jr.  
 Treasurer—John McE. Ward.  
 Secretary—James C. Warhurst.  
 Executive Committee—W. F. Paul, George Alexander West and Harry A. Syke.

### MINNESOTA CHAPTER.

A service under the auspices of the chapter was held at Christ Church in St. Paul May 2. H. Irwin Metzger's choir of fifty men and boys sang the service, using among other selections the "Sanctus" from Gounod's "Messe Solennelle," "Tarry with Me" by Samuel A. Baldwin and Harker's "As It Began To Dawn." Miss Jessie Young of the Dayton Avenue Church of St. Paul played Guilman's "Lamentation." R. Buchanan Morton of the House of Hope Church played "Ronde Francaise" by Boellmann and two interesting Hebridean Sketches by Julian Nesbitt. E. Sereno Ender of Carleton College played Bach's Prelude and Fugue in E minor and the Air for the G string, as well as the Grand March from Verdi's "Aida." The closing organ number was the "Hymne de Fete" by Gustaf Hagg, played by Gerhard Alexis of the First Swedish Lutheran Church of St. Paul.

R. Buchanan Morton, organist of the House of Hope Presbyterian Church, St. Paul, gave a recital under the auspices of the chapter April 26 on the large four-manual organ in that church. He was assisted by his choir in the following program: Fantasie-Sonata in A flat, Rheinberger; "Creation's Hymn," Beethoven; "Piece Heroique," Franck; "An Easter Hallelujah," Melchior Vulpius; Improvisation-Caprice, Jongen; Two Hebridean Sketches ("Sea Croon" and "Sea Surge"), Julian Nesbitt; "We Praise Thee," Shvedof; "Ronde Francaise," Boellmann; Cherubim Song, Tschalkowsky; Impromptu in A minor, Coleridge-Taylor.

### EASTERN NEW YORK.

Edwin Arthur Kraft of Cleveland appeared before the Eastern New York chapter in the third artist recital of the season May 17, at the Second Presbyterian Church of Troy. The program played by Mr. Kraft included: Fantasia and Fugue in G minor, Bach; "Chanson," Candlyn; "Roulade," Bingham; Two Chorale Improvisations ("From the Depths of My Heart" and "O God, Thou Righteous God"), Karg-Elert; "The Brook," Dethier; Scherzo, Hollins; Molto Moderato (Second Sonata), Renner; "Song of India," Rimsky-Korsakoff; Toccata di Concerto, Lemare; Serenade, Rachmaninoff; Overture to "Tannhauser" and "Ride of the Valkyries," Wagner.

### NORTHERN OHIO CHAPTER.

Edwin Arthur Kraft, F. A. G. O., gave a recital on his organ in Trinity Cathedral, Cleveland, May 9 under the auspices of the chapter. Antonio Ferrara violinist; Oscar Eller, cellist; Seph Morscher, harpist, and the cathedral choir assisted Mr. Kraft. The choir sang H. A. Matthews' "Recessional" and Charles V. Stanford's cantata, "God Is

Our Hope and Strength." Matthews' "Romance" and Frank E. Ward's "Ocean Rhapsody" were played by violin, violoncello, harp and organ. Mr. Kraft's numbers were: Fantasia and Fugue in G minor, Bach; "Chanson," Candlyn; Toccata, Lemare, and "The Brook," Dethier.

### SOUTHERN OHIO CHAPTER.

The annual election was held May 2 and all of the present officers were chosen for another year. The annual meeting and dinner was held at the Grand Hotel, Cincinnati. About half of the local members attended and a good time was had by all. Addresses were made by A. H. Stadermann, E. D. Lyon, A. O. Palm, J. H. Thuman and Herman Keuper.

### MARYLAND CHAPTER.

An effort to have women admitted to membership in the Maryland chapter failed May 9. Their admission has been advocated by a small group for three years or more. Recently the question was brought to a head by a request from headquarters that women be admitted. It is said that when this request arrived there developed a tacit understanding among bachelor members to oppose feminine invasion. They attended the meeting at the parish house of the First Unitarian Church, when an election of officers was held and the question of feminine membership was considered.

John Denues, supervisor of music in the Baltimore schools, is said to be the strongest advocate of admitting women. He had the support of Frederick L. Erickson, new dean of the chapter and a bachelor, but he had little other support. His resolution to admit women was lost. Barring women from the chapter is a tradition in the organization, according to Mr. Erickson. He said it originated in the fact that the guild organized and met in the old Florestan Club, a men's organization, as long as the club existed. As a result the guild membership was necessarily masculine.

### Writes Anthem for Dedication.

For the consecration of St. Mary's Chapel and the blessing of the magnificent new buildings of St. John's Episcopal Church at Wilmington, Del., celebrated on the Feast of the Ascension, May 5, a splendid program of music was arranged by George Henry Day, F. A. G. O., the organist and choirmaster, who had previously played the dedicatory recital on the four-manual Möller organ, as told in The Diapason last month. A feature of the service was the singing of the festival anthem, "Glorious Things of Thee Are Spoken," composed for the occasion by Mr. Day. The organ prelude consisted of the following: "Praeludium Festivum" (Sonata I), Becker; "Ave Maria," Schubert; "The Shepherd and the Birds," Berwald; "The Bells of Aberdovey," Stewart.

### Clifford Demarest's Anniversary.

The weekly calendar of the Community Church of New York called attention on April 24 to the fact that Clifford Demarest had reached his tenth anniversary as organist of this church. At the request of the ministers, he arranged a special musical program of his own compositions. At the morning service the music included his Cantilena as the prelude, played by violin, cello and organ, as well as his Aria in D for the three instruments, and the following anthems: "Praise Ye the Name of the Lord," "The Voice of God Is Calling" and "Show Me Thy Ways." The offertory solo was "The Coming Kingdom."

### Completes Series of Forty-Six.

Ernest Prang Stamm, concert organist of Tulsa, Okla., has completed a series of forty-six weekly recitals on the large Hillgreen-Lane organ at the First Christian Church. This organ is said to be the largest in Oklahoma. Soloists of local reputation assisted Mr. Stamm at these recitals. The average attendance was over 700. The recitals will be resumed on the first Sunday in October. The list of compositions, alphabetically arranged, as played by Mr. Stamm, shows the presentation of the best organ classics mingled with the latest novelties and selections of a popular appeal.

The musical faculty of Bradford Academy gave a concert in Jordan Hall, Boston, May 2, in aid of the endowment fund of the academy. Frederick Johnson, organist at the academy, took part in the program, playing a group of organ numbers, including a Cantabile by Cesar Franck and a Widor Toccata, and playing also in two numbers in which other instruments took a part.

A two-manual organ with a set of chimes has been ordered of the Wicks Organ Company of Highland, Ill., by the First Methodist Church of Flora, Ill. The instrument is to cost \$3,550.

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CHICAGO, JUNE 1, 1921.

## A CONSTRUCTIVE PROGRAM.

It is a program of action which President M. P. Möller presented to the organ builders at the opening of their convention in Chicago. If anyone doubts that there is a field of usefulness for the association he can easily dispel his doubts by reading the recommendations made in the president's address. For if half of the objects he placed before the body are achieved it will require much thought and much effort, and when the day of achievement comes, none can doubt that organ building in general will be greatly benefited.

First, Mr. Möller recommended closer co-operation with the organists. This has been promoted in recent years by the joint meetings of the builders and the organists held at the N. A. O. conventions. The outgrowth has been the committee of the National Association which has as its purpose assistance in solving problems that come up in connection with organ construction.

As to the recommendation for a uniform console, this opens anew a question that has vexed organists and builders alike for some time. If a console could be devised that would be acceptable to even a small majority of the organists it would certainly be a boon, especially to the concert organist who is perplexed by the various and sundry styles of stop arrangement, etc., on instruments of different types and different periods. But can it be done? The matter of stopkeys and stopknobs, the issue as to whether combinations should move the stops or not, etc., are so much matters of the varying tastes of many men, that we fear it will be some time before there can ever be any agreement. Hardly an organ is constructed in which some special features of console arrangement are not insisted upon by the organist concerned directly. We must confess that we fail to note any growing spirit of yielding to the wishes of others in these matters by the leaders in the profession. In his eulogy over the body of a departed brother of the backslider type the colored clergyman said: "Sam Johnson, we pray the Lord you've gone where we don't think you've gone," and thus we say, we pray that the organists and organ builders will some sweet day reach a solution which we don't believe they will reach.

The matter of unfair competition was also a timely topic. Some zealous salesmen seem not to have learned the adage that "every knock is a boost." The heads of the firms they represent would not countenance the methods of such men, but the ill feeling created leaves just as much of a sting behind.

This is a day when constructive efforts are needed, and Mr. Möller has pointed the way to much opportunity for construction.

DINNER WILL BE HISTORIC.

Some day we hope one of the men who have watched the development of organ construction in this country

will write a history of the art in this country. If anyone doubts that there is rich material and a wealth of tradition which would make such a volume interesting, he should have been present at the dinner which was a feature of the convention of the Organ Builders' Association in Chicago on the evening of May 10. Incidentally this very event should go down as one of pronounced interest in that history. Personally the editor of The Diapason esteems it as one of the rare privileges of his connection with this paper to have been able to attend this dinner.

In the first place, it made evident the growing feeling of good fellowship which marks the relations of the organ builders. It would have been a fine antidote for the effects of the poison which may have entered the system of any of the builders as the result of ill feeling that competition sometimes causes.

The shades of Johnson, of Hook, of Roosevelt and of Hope-Jones hovered over the feast. President Möller, who presided as toastmaster, told of his forty-five years' career as an organ builder. As he spoke of the fine organs at the Centennial Exposition in Philadelphia in 1876, he turned to Clarence Eddy, the dean of organ builders, who sat at his right, and asked him if he knew these organs. Mr. Eddy replied that he gave a series of recitals on the Hook-Hastings organ at the exposition. Charles Kilgen, the son of an organ builder and the father of organ builders, a pioneer of the west, told of his earliest visits to Chicago, forty years ago, and Robert P. Elliot, by no means a veteran in years, but a man thoroughly versed in the development of his art in this country, not only recited a most interesting story of the earlier days, of the formation of some of the leading companies, etc., but read a letter written by Robert Hope-Jones years ago to be read at a dinner in New York in honor of Edwin H. Lemare, in which Mr. Hope-Jones revealed that in addition to his genius as an inventor he was a most eloquent advocate. He set forth in that communication his reasons for believing that the time for a standard console had not arrived.

The fine art of organ construction, with all its remarkable changes and improvements in the last decade, is one too little recognized by the world at large, and too often not even appreciated by those closest to it and reaping its benefits. No doubt one reason is that the organ builders have not rated themselves and their colleagues highly enough. Such delightful and instructive occasions as the dinner in Chicago throw a long-needed light on this noble profession.

## BARRING THE WOMEN.

Did you know there was a chapter of the American Guild of Organists which bars women from membership? Neither did we. The chapter is that in Maryland, and we must admit it is a chapter that is active and whose membership consists of some of the best organists of the United States. But that is all the more reason why the fair sex should not be excluded. The motive can't be jealousy, for that should be out of the question considering the standard of the man members. Antipathy to the women can't possibly be the motive, for organists, if they are good ones, are men of whole souls and broad minds, and such men are always eager to associate with women of ability and charm. The only explanation we can offer, pending receipt of some reply from our Maryland readers, is that made by a Baltimore paper. It says it is merely a matter of tradition. But be the cause and motive what they may, the Baltimore Sun does not view the matter complacently and in commenting editorially May 11 on the action taken in May by the Baltimore chapter, as set forth in our guild news department, it says among other things:

Nothing could be more petty or provincial than such a small-town spirit. Obviously the matter is a question of art, not sex. To exclude an organist from the chapter because the organist is a woman is like excluding a painter from Peabody or Maryland Institute exhibitions because the painter is of the feminine variety. The thing is so amazing as an evidence of antediluvianism that it

is difficult to credit it. Prehistoric animals, it would seem, still roam the musical jungles of Maryland.

We imagine it is a matter of little practical importance to the blackballed ladies whether they are admitted to the Maryland chapter or not. They can still play, and possibly play better than some of the men, without the consent of the chapter. There is no closed shop or close corporation in art. But there is a principle involved, and we hope the women of Baltimore and Maryland will make a fight for it, and not stop fighting for it until it is recognized.

Apparently it is not necessary for outsiders to rebuke the men of Maryland, for they are getting that at home. All we can add to the comment of the Sun might be a hearty "Amen."

The slogan, "An organ in every school," proposed by E. H. Anderson of the Hoyt Metal Company, has been adopted by another city. This time it is Pittsburgh. News from there is to the effect that a large and influential committee has organized a drive to obtain money to erect an instrument in the Schenley High School. The leading organists of Pittsburgh are interested in the movement and their names are found on the various committees conducting the campaign. Mr. Anderson appeared at the meeting of the Organ Builders' Association and made an eloquent presentation of his plan, in which all present manifested deep interest. The idea also received a strong indorsement in the recommendations made in President Möller's address.

Our long-time friend Newton J. Corey of Detroit sends along a clipping which he received from a friend at Cristobal, Colon, taken from a paper in that town. It reads:

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We are charging nothing for the reprint, and possibly some of our white readers, who feel that they do not receive much more than does a volunteer organist for their services may desire a change of scenery and climate.

## APPRECIATES MR. BURROUGHS.

Cleveland, Ohio, May 10, 1921.—Editor of The Diapason, Chicago, Ill. Dear Sir: Mr. W. R. Burroughs, who conducts the moving-picture organist column in The Diapason, certainly deserves praise for the valuable information and helps which he gives to the many readers of The Diapason.

The music listed under the different headings which have appeared for the last two years, at least, are invaluable to the more experienced motion picture organists, and no less to the beginners in that line. Having devoted my time to the motion picture field exclusively as organist for the past twelve years, I have added quite a number of valuable pieces to my library, which at present numbers nearly 7,000. For the beginner in the motion picture field the hints and helps which have appeared in this column in The Diapason from time to time are even more beneficial. He can acquire a splendid library of music suitable for pictures and besides gets valuable information along that line.

Surely Mr. Burroughs is to be regarded as a valuable acquisition to The Diapason. Yours truly, EARL MORGA.

## LOOKING FOR CHIME PIECES.

Moose Jaw, Sask., March 29, 1921.—Editor of The Diapason: Will you or your readers suggest organ pieces legitimately calling for the use of chimes? I am new to an organ with them and am entirely ignorant of music in which they can make their appearance.

Thanking you in anticipation, I am yours truly, TUBULAR.

## Plays Program of Own Works.

A concert, under the auspices of the city of Montgomery, Ala., at Sidney Lanier Auditorium, May 9, in which an entire program of the compositions of Thomas C. Calloway was presented, attracted a large audience. Mr. Calloway is organist of the First Baptist Church and moved to Montgomery from Troy several years ago, being a native Alabamian. This fact gave greater interest to the performance, Alabama composers being few. Mr. Calloway was assisted by Mrs. F. B. Neely, lyric soprano, and by Miss Juliet Burke, violinist. The piano numbers by Mr. Calloway included heroic and tuneful marches, Oriental melody and a descriptive suite of the seasons. The performance was pronounced a signal success for Mr. Calloway as a composer and pianist, and the warm applause of the audience signified appreciation of his contributions to American music and his skill as a performer.

## The Free Lance

By HAMILTON C. MACDOUGALL

The Boston Herald prints an astonishing account of the giving of an honorary degree to Mme. Curie by Smith College. I skip the introduction and the details of the procession, etc. The report goes on to say that "the 'Marseillaise' was played on the college chimes by \_\_\_\_\_, a senior, as the procession passed through the orchard. When Mme. Curie entered the hall \* \* \* the organ rendered the 'Marche Pontificale' by Tombelle."

Alas! What is fame! Here is my friend, Professor Moog, a most excellent and brilliant player, the official organist of Smith College, left out of the account altogether, and the splendid organ in Greene Hall endowed with miraculous powers of self-determination.

It reminds one of the story of W. T. Best and a dinner in St. George's Hall, Liverpool, given by the town officials. Best attended the dinner in his capacity as corporation organist. At the proper moment a pompous alderman arose and said: "The organ will now play." Nothing happened. After a few moments of silence the pompous alderman, looking in Best's direction, again arose and again said: "The organ will now play." The somewhat peculiar and unmanageable organist sat tight, unmoved. Growing red in the face the alderman, with cosmic emphasis, repeated: "THE ORGAN WILL NOW PLAY." Best came to life and responded: "LET IT PLAY."

Much to my surprise and, I may add, my disgust I learned from a professional friend that the salaries of organists in a large city well known for its musical culture are being reduced. It would occasion surprise if they were raised, but surely it is no time to pay faithful servants of the church less than they were paid during the years 1914-1920. Cynical musicians may smile at my phrase, "faithful servants of the church," but where will you find a body of men who attend to their duties more conscientiously than church organists? Is it among the orchestral players, or among the picture house players that the search is rewarded?

Another thing: In a musical monthly I have been running a series of articles on "The Organist's Profession," taking up particularly its financial side. The great importance, professionally and financially speaking, of the picture houses, the career open to the recitalist, and the newer profession of city or municipal organist—all these things rather emphasize the fact that the churches, as a whole, do not honor the organist, nor do they do anything that will help young and promising players to enter the service of the church. Will churches act favorably on a petition to allow their organ for practice? No. Will they allow the church organist to practice on the instrument he uses Sundays? In some they will not. Will they allow his pupils to practice on the church instrument? No. Can a young man, talented and industrious and with musical capacity, get the opportunity for organ practice? Only with great difficulty. Only in connection with conservatories of music, or in the studios of organ teachers who have studio organs is it possible for a young man or woman to find the opportunities he needs.

There's something the matter here.

What is your opinion of "jazz"? Is it a foolish but harmless craze that will pass away in its good time? Is it, through its sensuously persistent slow rhythm, having an insidious effect on the morals of our young people who are carried away with it? Is it, in plain English, an instrument of the Devil, planned to corrupt and lead astray? Or is it foolish to get excited about it, since "youth will have its fling," and on the whole "the boys



and girls of today are just about what we were at their age?"

For myself I am inclined to believe that the view of "jazz" as an instrument of the Devil is a shade nearer the truth than the view that history merely repeats itself and that today is neither better nor worse than yesterday.

William Bailey is the president of the Detroit Local, A. F. M., and I want to commend him for his sturdy condemnation of "jazz." I hope that our editor will print that portion of Mr. Bailey's presidential address that refers to "jazz," for it puts to shame all music lovers who have stood by and allowed the monstrosity to get such a foot-hold in the field of recreation-dance-music. I take off my hat to President Bailey and at the same time confess with shame that I have been inactive in the cause he so effectively champions.

#### STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for April 1, 1921.

State of Illinois,  
County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.  
Managing Editor—None.  
Business Managers—None.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,  
Publisher.

Sworn to and subscribed before me this 1st day of April, 1921.

(Seal.) ANTON O. LANDES,  
My commission expires April 26, 1922.

Carl R. Youngdahl has accepted a position as dean of music at Augustana College and Normal School at Sioux Falls, S. D., and the post of organist and choir director of Grace Lutheran Church of Sioux Falls. He is leaving Red Wing, Minn., because of a fire that destroyed the buildings of the Lutheran Ladies' Seminary, where he was dean of music for the last three years. He will give a series of recitals this summer in Minnesota, Iowa, Wisconsin and South Dakota.

Miss Frances McCollin, the composer for the organ, will conduct a summer class in ear training for adult pupils at her residence, 1238 Pine street, Philadelphia, on Monday and Thursday afternoons at 5 o'clock, commencing June 13. The special object of the class will be to train the ear to the ready recognition of tone, interval, rhythm and form, when listening to music, by practical and frequent ear-testing examples.

#### Francis S. Moore Is Honored.

Francis S. Moore, organist of the First Presbyterian Church of Chicago for twenty-five years, was the guest of honor at a dinner in the church the evening of May 5 to mark his anniversary and the fiftieth anniversary of the service of Phio A. Otis as choir director and music committee chairman. Mr. Moore was the recipient of a very handsome loving cup and the Rev. William Chalmers Covert, pastor of the church, and a number of invited guests made addresses congratulating him and dwelling on his faithful service. Mr. Moore became organist of the First Presbyterian Church as successor to Clarence Eddy, when the edifice at Indiana avenue and Twenty-first street was one of the famous churches of Chicago and was situated in the midst of the residence district. Since then the old building has been abandoned and the First Church and the Forty-first Street Church have been united to form the new First Church, worshipping in the home of the latter on Grand boulevard. Mr. Otis has been a factor in things musical in Chicago for half a century and has devoted much time and effort to building up the music of the First Church, all as a labor of love. He is also known to organists as a composer of anthems and is a director of the Chicago Symphony Orchestra.

In honor of the organists of Dallas, Texas, and vicinity, and especially in honor of David E. Grove, on the eve of his departure for New York, the Will A. Watkin Company of Dallas gave a twilight musicale at its establishment May 2.

Charles M. Courboin dedicated a rebuilt and enlarged organ in the University Methodist Episcopal Church of Syracuse May 30. The church has been rebuilt following heavy damage by fire several years ago and the dedication of the organ formed a part of the services incident to the opening of the church. The installation of the organ was under the supervision of W. H. Boyle.

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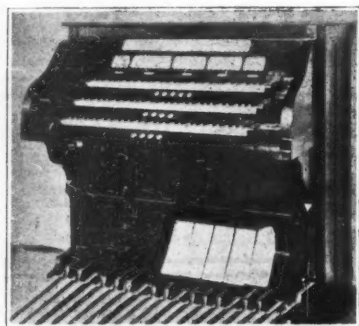
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## ENLARGES ORGAN IN HOME.

## James A. Bamford Has Modern Three-Manual in Portland, Ore.

James A. Bamford, the Portland, Ore., organ enthusiast, who has been active in all movements for the promotion of the instrument in his home city, has had the organ in his residence rebuilt and enlarged by R. Guenther & Co. of Portland. A new console of the most modern type has been added. The original organ had two manuals and fifteen speaking stops. Now there are three manuals and a total of twenty-eight speaking stops, besides twenty-one couplers and thirteen adjustable pistons. Mr. Bamford finds



J. A. BAMFORD'S NEW CONSOLE.

the organ very effective in interpreting selections which require orchestral effects. The specification is as follows:

## GREAT ORGAN.

Open Diapason, 8 ft., 61 notes.  
Viola d'Gamba, 8 ft., 61 notes.  
Concert Flute, 8 ft., 61 notes.  
Wald Flute, 4 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Tuba, 8 ft., 61 notes.

## SWELL ORGAN.

Gemshorn, 8 ft., 61 notes.  
Aeoline, 8 ft., 61 notes.  
Vox Angelica, 8 ft., 49 notes.  
Viol d'Orchestre, 8 ft., 61 notes.  
Stopped Diapason, 8 ft., 61 notes.  
Flute d'Amour, 4 ft., 61 notes.  
Sourdin, 16 ft., 61 notes.  
Oboe, 8 ft., 61 notes.

## CHOIR ORGAN.

Violin, 8 ft., 61 notes.  
Violin Vibrato, 8 ft., 49 notes.  
Clarabella, 8 ft., 61 notes.  
Dulciana, 8 ft., 61 notes.  
Clarinet, 8 ft., 61 notes.  
Harmonic Flute, 4 ft., 61 notes.  
Chimes.

## ECHO ORGAN.

(Played from Swell or Choir.)  
Vox Humana, 8 ft., 49 notes.  
Flute, 8 ft., 61 notes.  
Flute Celeste, 8 ft., 49 notes.  
Quintadena, 8 ft., 61 notes.

## PEDAL ORGAN.

Bourdon, 16 ft., 30 notes.  
Dulciana, 16 ft., 30 notes.  
Flute, 8 ft., 30 notes.  
Trombone, 8 ft., 30 notes.

The accessories include a player attachment. There are five combination pistons for the swell and four each for the great and choir.

## R. C. O. Fellowship Test Pieces.

The list of pieces for the solo playing tests at the Royal College of Organists examinations to be held in July, 1921, has been published. The pieces set for the forthcoming fellowship examination are: Bach's Chorale Prelude, "Jesus Christ our Saviour"; Vaughan Williams' Three Preludes on Welsh Hymn Tunes, and Beethoven's Andante with Variations from the Serenade (Op. 25; arranged by W. T. Best).

## To Rebuild Albert Hall Organ.

The great organ in the Albert Hall, London, which remains very much in the state in which it left the makers' hands, is to be entirely rebuilt. Musical Opinion of London reports, with new electro-pneumatic mechanism throughout, by Harrison & Harrison of Durham. The tonal scheme will be entirely remodeled with such additions as are necessary to bring the organ up to modern standards tonally as well as mechanically, and it is understood that the total cost of this important piece of work will exceed £25,000.

Charles R. Putnam, who returned to Boston recently after a winter spent in the South, has decided to make Florida his home as his health has been greatly benefited by the climate, and he has accordingly severed his relations with the Estey Organ Company, of which he had been the representative for a number of years. Mr. Putnam has been offered the management of the Turner Music Company's branch store in Florida, and will make his headquarters at Tampa.

## SAVANNAH ORGAN OPENED.

## Dr. Minor C. Baldwin Gives Recital on Skinner Three-Manual.

The rebuilt and enlarged organ in the Independent Presbyterian Church, Savannah, Ga., just completed by the Skinner Organ Company, was opened recently, Dr. Minor C. Baldwin of Middletown, New York, presiding at the console. The instrument is one of three manuals, with an echo department that is under construction at the Skinner factory. The organ has been rebuilt according to a plan agreed upon at the centenary celebration held last year in commemoration of the founding of the first church on the present site. A Georgian case, suited to the architecture of the church, has been constructed and many of the pipes are concealed in a gallery between the ceiling and roof, covered by a grill.

The specifications are as follows:

## GREAT ORGAN.

Bourdon, 16 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
Claribel Flute, 8 ft.  
Erzähler, 8 ft.  
Gedeckt, 8 ft.  
Flute Celeste, 8 ft.  
Flute, 4 ft.  
Octave, 4 ft.  
Cornopean, 8 ft.  
French Horn, 8 ft.

## SWELL ORGAN.

Bourdon, 16 ft.  
Diapason, 8 ft.  
Salicional, 8 ft.  
Vox Celestes, 8 ft.  
Soltz Flute, 8 ft.  
Flute Celeste, 8 ft.  
Gedeckt, 8 ft.  
Octave, 4 ft.  
Flute, 4 ft.  
Mixture, 3 ranks.  
Flautino, 2 ft.  
English Horn, 16 ft.  
Cornopean, 8 ft.  
Flügel Horn, 8 ft.  
Vox Humana, 8 ft.  
Tremolo.

## CHOIR ORGAN.

Diapason, 8 ft.  
Concert Flute, 8 ft.  
Kleine Erzähler, 8 ft.  
Flute, 4 ft.  
Clarinet, 8 ft.  
Orchestral Oboe, 8 ft.  
Celesta.  
Celesta Sub.  
Tremolo.

## PEDAL ORGAN.

Diapason, 32 ft.  
Diapason, 16 ft.  
Bourdon, 16 ft.  
Echo Lieblich, 16 ft.  
Octave, 8 ft.  
Gedeckt, 8 ft.  
Still Gedeckt, 8 ft.  
English Horn, 16 ft.

## ECHO ORGAN.

(Under Construction.)  
Vox Humana, 8 ft.  
Cor L'Nuit, 8 ft.  
Flute, 4 ft.  
Chimes.  
Tremolo.

In his recital there Dr. Baldwin played this program: Toccata and Fugue in D minor, Bach; Reverie, Baldwin; Sonata, Fleuret; Adagio et Minuet, Haydn; Berceuse from "Jocelyn," Godard; Overture, "Sémiramide," Rossini; Allegretto, Cametti; Intermezzo, Reinhold; "Chloe," Yradier; "Pilgrims' Chorus" from "Tannhäuser," Wagner.

## ORGAN USED IN CONCERTOS

## Pupils at Piano, Orchestral Part on Organ by Henry A. Ditzel.

Henry A. Ditzel, the Dayton, Ohio, organist, presented a novelty before audiences which aggregated 2,500 people when at two pupils' piano recitals April 21 and 22 he provided the orchestral part of several concertos at the organ. In the same way he also presented Demarest's Fantasia for organ and piano. The recitals were given at the First Lutheran Church. The performers included Etheldine Coate, Hazel Helmig, Kathryn Bucher, Juanita Rankin, Waldo Reed and Robert Young. Beethoven's G major and C minor Concertos, the Concerto in F minor by Arensky, Tchaikowsky's B flat minor Concerto and Grieg's Concerto in A minor were played. The critic of the Dayton Journal wrote as follows of the performance in the course of a column review:

"In these days when our diet of great orchestras is perforce limited this movement to present the great concertos with orchestral organ accompaniment is certainly most commendable. Aside from the virtues of the particular performer it gives the musical public a splendid background of familiarity with the world's best music in a form that may be often presented."

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## Evolution of Organ Pictured by Builder

Excerpts from Paper before Motion  
Picture Music Conference

By DAVID MARR

David Marr of the Marr & Colton Company, the Warsaw, N. Y., organ builders, delivered a very interesting address at the motion picture music conference held in New York recently. His subject covered the history of the organ and its development, and he went into the story of the organ from its inception to the present day. Mr. Marr's talk gave his hearers, many of whom are not familiar with the organ from a technical standpoint, a splendid conception of the instrument and its evolution. At the same time he said many things which will be of interest to every organist.

Excerpts from Mr. Marr's address are herewith presented:

One of the most important events in the history of organ building in this country happened recently when the organ builders of the United States formed the Organ Builders' Association of America. The chief aim of this association is to maintain that high standard of organ building which has made the organs manufactured in the United States the stand-



DAVID MARR.

ard of the world, and to preserve an art which has been handed down from generation to generation. Our description of the organ is necessarily a brief one and is intended as a simple outline showing the progress in the art of organ building which has been made in connection with the organ in the theater.

The desire for music has been experienced by man since the earliest days, and we find that through the ages music has played an important part in man's life. This is shown first in the primitive pipes of Pan and in the Chinese cheng, instruments which date back to a time that is lost in the mists of antiquity, these instruments being blown by the breath. Possibly the Chinese cheng may be taken as the first instance of the organ.

The earliest authentic record of the organ is probably found in the fourth chapter of Genesis, where it is recorded that "Jubal is the father of all such as handle the harp and the organ." The organ of the ancients was a simple contrivance consisting in order of evolution of three essential parts—first, a sequence of pipes graduated in length and made of reed, wood or bronze; second, a contrivance for compressing the wind and for supplying it to the pipes in order to make them speak, the ends of such pipes as were required to be silent being stopped by the fingers, and, third, a system for enabling the performer to store the wind and to control the distribution of the supply separately to the pipes at will.

The primitive form was probably the syrinx or the pipes of Pan. These were later combined with the bellows and the bag pipes. The third part of the organ was composed of contrivances made by artisans, boxes or chests with sliding lids running in grooves and controlled by levers. The pneumatic and hydraulic organs of the ancients were practically the same instrument, differing only in the method of the wind supply. In the earliest organs there is no doubt that the pipes consisted of flue and reed pipes of different lengths, as this is clearly indicated by the early Egyptian, Greek and Roman carvings and pottery. The hydraulic organs probably date back 200 years B. C. and were probably the invention of some of those early scientists of that city of learning, Alexandria.

It is interesting to note that the organ was used largely in its earliest day in connection with entertainments. The hydraulic organ was played in the theater and in the Arena and on account of its association with the theater, gladiatorial combats and pagan amusements of corrupt Rome it was placed under a ban by the early Christian church. Later the recognition of the value of the organ in worship led to the rapid development of the instrument. During the mediaeval period this development was in the hands of the monks, and we find no fewer than three treatises on organ building written by the monks of the ninth and tenth centuries. Considerable activity was displayed in England in the tenth century in organ building on a large scale for churches and monasteries. We read at this time of that organ of four hundred bronze pipes, twenty-six bellows and two manuals of twenty keys each which good Bishop Elphage built for Winchester Cathedral. This marvelous organ required the labor of seventy men at its bellows, who strove until the sweat poured from them, while its iron-tongued thunder roared forth with such blasts that it could be heard all over the ancient town of Winchester. St. Dunstan, that cunning craftsman, who caught the devil by the nose, made an organ with bronze pipes for Malmesbury Abbey which was still unrivaled 150 years later. At the close of the mediaeval period we read that there was at Bordeaux in the Cathedral church of St. Andrew "the fairest and greatest of organs in all Christendom, in which there were many instruments and voices as of giants with heads which do move and wag their jaws and eyes as fast as the player playeth." Surely such an instrument might well be copied for use in some of our modern theaters.

And so the development continues down to the present day. Italy, Germany, France and England all contributing their share to make the organ what it is today.

We find that the greatest advance in organ building has occurred in this twentieth century, when the organ has come into general use for public amusements, large organs being installed in public auditoriums and concert halls. About this time the first instrument was installed in the motion picture theater and the ingenuity of the organ builders has been called upon to meet this rapid advance. How well they are doing is shown in the instruments manufactured today. We find tones resembling remarkably the tones of the orchestra, such as saxophones, clarinets, cellos and other numerous representations of the orchestra assembled under the control of a competent player.

It would be possible to describe the various details which enter into the construction of the modern organ, but, as we have said before, our object at this time is more to show what an important factor the organ is in everyday life. You can readily picture in your minds what is happening in all the motion picture theaters throughout the country and the happiness and enjoyment that is being obtained through the presentation of the motion picture combined with the musical accompaniment. You can also realize what an educational work music is doing and how it is appealing to the better part of man's nature, inspiring him to higher ideals. It is an acknowledged fact, and you can readily prove it to yourself the next time you visit any motion picture theater, that music refreshes, invigorates, saddens or makes us glad through its action upon the emotional side of our nature and is a language without words, common to all people of the earth, a language through which a musician speaks to the audience of the theater. The modern theater organ should therefore be so designed that with varying strength and delicacy it will be able to arouse these emotional feelings and, strange to say, its success depends mainly upon the psychological effect upon its audience.

It is interesting for the pioneer exhibitor to glance back for a moment and review the progress of music in the theater. In the first days you will recall we had a piano alone, possibly with a singer singing the words to the illustrated song. Then there was a desire for a more pretentious musical program and the automatic instrument found its way into the theater, and at this period it may be questioned whether the art of music was benefited by some of the contrivances which were supposed to regale the public with music. Then came the organ, the first organs being practically models of church organs, deadly monotonous in tone and not having that quality which was necessary to produce the music which the public demanded. Within a short time the organ building profession adjusted itself to the new popular demand and we find that the instruments became a counterpart of the orchestra, until now we have that ideal combination, which is tending to become the most successful of all attempts on the part of the motion picture exhibitor to solve the music question—the combination of the organ and the orchestra. Of course, where the expense does not allow this ideal combination the exhibitor must turn to either the orchestra or the organ. If a first-class orchestra is not available, or if the expense thereof is too great, the organ is the only solution. We find in the medium and smaller theaters the exhibitor is turning to the organ alone more and more as the ideal music.

Bach's Toccata and Fugue in D minor is played as the organ solo by Firmin Swinnen as a part of the music for the Paramount picture "Deception," based on the romance of Anne Boleyn and Henry VIII., at the Rivoli Theater in New York.

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"A more artistic or dignified program could not well be imagined than that given last night at Central Methodist Church by Clarence Eddy, and as the master player reproduced one after the other of the great compositions selected, those who heard became more and more in sympathy with his genius and more and more charmed with his playing."—The Sun, Springfield, Ohio, April 22, 1921.

"Organ music in all its majestic beauty was splendidly portrayed Thursday night at the Central Methodist Episcopal Church, when Clarence Eddy, world-famed organist, gave a recital. It was an artistic success of the highest order, and the brilliant organist received a well merited ovation."—The News, Springfield, Ohio, April 22, 1921.

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## ARTHUR P. SCHMIDT IS DEAD

## Well-Known Publisher Promoted Interests of Organ Music.

Arthur P. Schmidt, for fifty-four years engaged in the occupation of music publishing, and a man to whom every American organist and composer owes a debt, died early in May at his home, Jamaica Plain, a suburb of Boston. Mr. Schmidt reached his seventy-fifth year on April 1. Not long ago he arranged all the details of his business so that it might continue exactly as before, leaving in charge his faithful associates, H. R. Austin, Florence Emery and H. B. Crosby. To the end of his business career Mr. Schmidt devoted himself to the interests of the American composer. His activities, foresight and intelligence contributed much to the musical life of Boston and nothing was disregarded by him which could better musical conditions in the country of his adoption. With a publishing house in Leipzig as well as in Boston, he connected the old world with the new. His tremendous influence in developing composers of sacred music calls for special appreciation. His name was one respected by every man of affairs of Boston, and the memory of him and his ideals will be an inspiration for all time to those he started on their way. Among the large number of people who paid their last tribute at the funeral service were some of the most noted musicians of Boston. He is survived by his widow, whom he married fifty-three years ago.

## THE BLOWER.

We learn from a western organist that the instrument in a certain theater, which is in the class "Largest Theater Organ in the World," is to have a new console. This is made necessary because of the old-fashioned type now in use there which has clumsy draw stops at the sides in vertical jambs and various useless pedals and pistons and what-nots.

The pedal keyboard will be just one and a half octaves. Most organists use just the lower octave, but the extra half was thrown in for good measure to avoid criticism from some ambitious player who can reach to G with his left foot.

There will be a grand crescendo pedal and one balanced pedal acting on all the swell-boxes. This will constitute the full pedal movement. The console will not be cluttered up with a collection of useless paraphernalia such as is found in the older types.

The tremulants and vox humanas, which are always on, are represented by fixed tablets above the stop-keys, so that the organist need not worry about accidentally shutting these off while playing.

Miss Heckelpfeifer's second serial lesson for moving picture organists.

## LESSON II.

## JAZZ.

A student of mine was taking a lesson a little while ago. He had studied church playing for years, he said. He played some fine overtures and other numbers, but had one fault, and I asked him if he wanted to know what it was, and he said he was jake; so I told him his jazz was too slow—not pep enough in it. It didn't get by. Some people would say it was rotten and the way to do was just to speed it up and touch it up and not drag it so much. Of course it was fair the way it was, but when a person comes into a theater they want to forget their troubles and even forget where they are and you've got to give them something that will do the business.

A good way to do this is to put in all the chromatic notes between the notes that are written, that is to play them quickly so it makes a sort of a run. Lots of organists of the older type find this hard to do, as they don't seem to take hold of it, but those who have never played organ before somehow find it easier.

## LUCILE HECKELPFEIFER.

[Miss Heckelpfeifer's next lesson will treat exhaustively on the stops of the organ. Don't miss it.]

For the information of the editor and Blower fans we would like to hear whether or not there are high-salaried vox artists in London, Paris and Southampton. In other words, what is the development of the vox humana and jingle bells in Europe.

A prize of a couple of large Bermuda onions will be given for the best limerick sent in, with this as a starter:

There was a young lady named Anna,  
Vox Humana,  
-----  
-----

soprano.  
F. C. B.

An Estey organ, with chimes, has been installed in the Avenue L Baptist Church, Galveston, Tex. The opening recital was played on Friday, March 18. This organ was sold by the Estey representative, B. T. Pettit, of Dallas.

## STUDIO OF LOUIS LUBEROFF, AT PHILADELPHIA.



Louis Luberoff, Philadelphia representative of M. P. Möller, has installed in his studio at 1926 North Seventh street a two-manual organ of wide range, one of the solo symphonist players. This is being used for demonstrations to prospective purchasers of residence organs. He has also engaged Karl A. Bonawitz, the

well-known theater organist, to give instructions in the handling of Möller theater organs at this studio. Mr. Bonawitz is the organist of the large Germantown Theater of Philadelphia. Mr. Luberoff is justly proud of the fine facilities he has at his disposal for demonstration and practice purposes.

## WHEN THE THREE MET AGAIN

Chicago, Ill., May 1.—Editor of The Diapason: Just about thirty-four years ago a young organist of the First Congregational Church at East Saginaw, Mich., brought to that city to give a recital a young Chicago organist of heavy flowing beard, who, even in his youth, was making a sensation. The resident organist was an ambitious youngster whose favorite meat consisted of the Thiele Variations in A flat and the Reubke Sonata on the Ninety-fourth Psalm. The organ was a \$5,000 Johnson tracker action. He played an organ duet with the Chicago man in the program, the novelty being Merkel's Organ Sonata for four hands—heavy stuff for a pioneer lumber town. The local organist played the second, and when his pedal runs reached tenor C the Chicago man caught up the passage and finished it to the top. The duet was a marked success.

In the audience sat a young boy of perhaps 14 years, hearing his first organ recital, and drinking in every note from first to last.

Recently the three met again at the dedication recital on the new Austin organ in St. James' Episcopal Church, Chicago, and exchanged experiences. The music-struck boy is now Robert P. Elliot, manager of the organ department of the W. W. Kimball Company, whose favorite sport is planning and erecting some of the largest organs in the country. The local Michigan organist is now Henry B. Roney, known to fame as one-time organist and choirmaster of Grace Episcopal Church, Chicago, trainer of Blatchford Kavanagh, probably the world's most noted boy singer, and many other boys in the art of singing. And the visiting organist was Clarence Eddy, who, on the evening referred to, unfolded the beauties of the new St. James' organ. W.

## Eddy Death to Impudent Mouse.

One of the papers of Fargo, N. D., contained the following soon after Clarence Eddy's recital in that city recently:

It was only a wee little mouse. But from the ripple and rustle that spread through the audience—the suppressed "oh's"—the sudden lifting of feet—the giggles from some of the younger species of the male sex—one might have thought it more serious.

The hero of the evening clutched it firmly in his hand when it ran up his trouser leg, and held it there despite its many squeals, until the number then being played, was over. Then the mouse was crushed to death and slid down the trouser leg onto the floor.

The incident took place at the Clarence Eddy organ recital at the First Congregational Church this week.

## L. B. POMEROY OPENS ORGAN

## Skinner Three-Manual of Forty-three Stops at Shreveport, La.

Leo B. Pomeroy gave the opening recital on his new three-manual Skinner organ in St. Mark's Church at Shreveport, La., May 10. This is an instrument of forty-three speaking stops. Mr. Pomeroy's recital was the first of a series, in which he will make a feature of the sonatas of Guilman in their order. His offerings for the opening recital were: Toccata and Fugue in D minor, Bach; Spring Song, Macfarlane; Sonata No. 1, in D minor, Guilman; "Evening Rest," Hollins; Grand Fantasia, Bartlett; "Arpa Notturna," Yon; "Chant de Bonheur," Lemare; "Marche Cortège," Gounod-Archer.

The scheme of the organ for St. Mark's is as follows:

## GREAT ORGAN.

Bourdon (pedal extension), 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tuba, 8 ft., 61 pipes.  
French Horn (in swell box), 8 ft., 61 pipes.

## SWELL ORGAN.

Gedect, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 73 pipes.  
Spitz Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flautoino, 2 ft., 61 pipes.  
Dolce Cornet, 3 rks., 183 pipes.  
Posaune, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

## CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp, 8 ft., 61 notes.  
Celesta, 4 ft., 61 notes.  
Tremolo.

## PEDAL ORGAN (Augmented).

Diapason (lower twelve notes resultant), 32 ft., 32 pipes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich (from Swell), 16 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Gedect, 8 ft., 32 pipes.  
Still Gedect (from Swell), 8 ft., 32 pipes.  
Flute, 4 ft., 32 pipes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 32 pipes.

## Ender Takes Baltimore Post.

The vestry of Old St. Paul's Church, at Baltimore, has announced

the appointment of Edmund Sereno Ender as organist and choirmaster to succeed Alfred R. Willard, who will go to Cleveland to enter business. Mr. Ender is now at Carleton College, Northfield, Minn., where he is organist and professor of music. He is a graduate of Yale and also the music department of the university. After his graduation he went abroad for further study and upon his return was for six years organist and choirmaster at Gethsemane Church, Minneapolis. Mr. Ender will take up his duties Sept. 1. He also has been appointed director of music at Goucher College to succeed Mr. Willard.

## BUILT BY KIMBALL-FRAZEE

## List of Instruments Completed—Others Under Construction.

The Kimball-Frazee Organ Company of Boston recently completed the following organs:

St. James Episcopal Church, Amesbury, Mass., 2 manuals, 20 stops.

First Baptist Church, Rockport, Mass., 2 manuals, 11 stops.

Roxbury Presbyterian Church, Roxbury, Mass., 2 manuals, 25 stops.

First Congregational Church, Lowell, 4 manuals, 44 stops.

Organs now under construction in the factory are as follows:

Plymouth Congregational Church, Belmont, Mass., 2 manuals, 10 stops.

Pilgrim Congregational, Leominster, Mass., 2 manuals, 28 stops.

Park Street Baptist Church, Lowell, Mass., 2 manuals, 25 stops.

St. John's Episcopal Church, Wilkesville, Mass., 2 manuals, 9 stops.

## Recital by Talented Girl.

Helen Walburn, 15 years old, a pupil of Edwin M. Steckel, organist of the First Presbyterian Church, Huntington, W. Va., gave a recital in the church April 22, before a large audience of admiring friends and music lovers in general. She was assisted by Marguerite Sabel, pianist, also a pupil of Mr. Steckel. Critics were enthusiastic over the work of Miss Walburn, who played an ambitious program with a degree of assurance and a development that her age makes remarkable. Her entire organ work has been with Mr. Steckel, with the exception of a six weeks' course at Chautauqua, N. Y., about two years ago. The following program was presented by Miss Walburn: Concert Piece in B major, Parker; Trio Sonata in E flat (first movement), Bach; Minuet, Beethoven; Toccata, Kinder; Sonata in A minor, Borowski; Fantasia for Organ and Piano, Demarest.

## Busy Year at De Pauw.

Van Denman Thompson, F.A.G.O., dean of the Indiana chapter of the guild, is having an exceedingly busy season in his work at DePauw University, Greencastle, Ind. The organ department is overcrowded and has three organs of its own constantly in use, besides using the organs in the town churches, and there is a waiting list of pupils. DePauw expects to erect a new music school building in the near future and when this is done will probably add two organs to its present equipment.

## Form New Blower Company.

The B-F Blower Company has been formed at Fond du Lac, Wis., by J. K. Fagan and Jacob Brenner and has begun the manufacture of an all-steel blower for organs. Mr. Fagan is a veteran in the blower business and is well known to organ manufacturers. The company has purchased a factory at 45 and 47 Third street, in the Wisconsin city. It plans to cater largely to the theater organ trade and will make blowers as well as combination blowers and suction outfits.

Edward Eigenschenk, young artist pupil of Frank Van Dusen of Chicago, has been engaged as organist at the Stratford Theater to succeed Edmund Fitch, who has accepted the position of organist at the New Roosevelt. Mr. Fitch is a former pupil of Mr. Van Dusen. The number of Van Dusen pupils now filling good organ positions in theaters in Chicago is more than forty.



## Our Church Anthems

By ROWLAND W. DUNHAM, F.A.G.O.

The mass of anthems coming from the presses of our best publishers furnishes food for much thought. And that thought must lead the discriminating to but one conclusion—there is an appalling lack of either skill or inspiration on the part of the men who write these examples of contemporary church music. Equally evident is the fact that the choir directors who must be using these anthems are either lacking in musical judgment or very easily satisfied.

It is a lamentable condition which makes the composer's chance for a livelihood a doubtful one. He must have some other way of earning his daily bread. Consequently we have an extremely small group of men who can seriously be regarded as composers, especially of church music. Their output has been small and, doubtless, their best work is stored away, rejected by all publishers. Societies have been formed and music clubs have been offering prize competitions to encourage the composition of secular music. About the only thing of the sort in the sacred music field is the Clemson prize.

And yet, as stated above, the presses are grinding out reams of printed music in the form of anthems by men who have attained some popularity. We see programs containing these anthems listed as having been sung. Some of them are above the average and sound pretty well to the casual and uncritical listener. But look through the service lists of our more important churches, where the standard is unflinchingly high. What do we find? The music of the best English composers, oratorio choruses and only occasionally an anthem by one of the three or four American writers who measure up. These last are real novelties. Let it be added the choirmaster in these churches is usually an American.

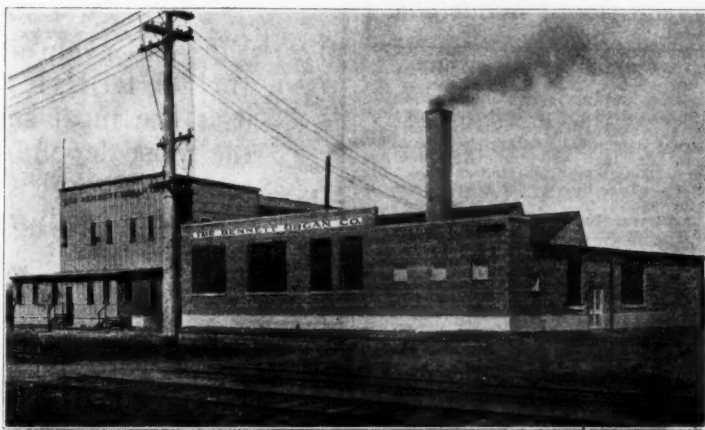
Why is this the case? The average writer of these low-grade anthems is not a composer at all. He is usually an organist, possibly well trained in this branch, who has studied a little harmony and possibly some counterpoint, who feels he can gain a reputation by writing a few anthems such as others have written. No other reason for becoming a "composer" appears necessary. His working tools consist of a certain imitative melodic knack, not so difficult to acquire; elementary harmonic skill, enough to keep him from prohibited progressions perhaps; an acquaintance with a few harmonic idioms common to such works, and a hazy idea of fugal imitation and figuration. Are these sufficient to make him a composer? Many who enjoy his creations believe he is. Are they not pleasing to the congregation? Do they not SELL? Publishers accept all he sends. Choirs everywhere, except where the high-brow reigns, sing his music and cry for more. Against such an overwhelming sentiment who shall object? Surely none but the cynic and the fault-finder.

This seems to be the situation. Those whose training and taste are such that they cannot accept it, and who neglect the church music of our popular composers, are forced to remain silent and pursue their course with music their consciences approve; music from "the other side." What else is there to do? The objector is ever unwelcome and disliked. The easy way is to say nothing and suit oneself.

What equipment should a composer of serious music—even church music—possess? First of all, he should have the ability to think musically. To think in musical language is an accomplishment acquired by few. Singers don't need it. Pianists, violinists, instrumentalists are not required to think abstractly in musical terms. They can analyze formally and occasionally harmonically, seldom along parallel lines. Even organists with their supposed training in counterpoint are seldom able to think contrapuntally. To be able to "hear through the eyes" simple homophonic music does not constitute the musical perception which should be the composer's first requisite. At the A. G. O. convention last June James H. Rogers very properly compared the value of study of counterpoint to the musician with the study of Latin to the scholar. He did not explain. What the musician needs fundamentally is to be able to think in his language. Counterpoint is the best key to this secret. Few have been the composers of enduring music who have not mastered very early pure academic counterpoint.

With an appreciation of what Parry calls the "texture" of the music, the composer must today have a thorough and working knowledge of harmony. The harmonic variety and interest of a composition is, next to the rhythmic and melodic elements, of paramount concern. It would seem that any person attempting to write music other than "jazz" would understand this subject. An analysis of the harmonic content of most of the current popular anthems will show that the real knowledge of this subject on the part of the writers was elementary, to say the least. A working knowledge cannot be gained by the writing of a few figured bass exercises—a mere mathematical process. One must appreciate the possibilities of the various chords individually and in progression, in relation to melodies. For example, a melody in the major mode harmonized with I, V and IV chords (and inversions) and occasionally a V-7th—sometimes called "the organist's refuge"—will never produce anything but the most inane effect. This fact is very generally con-

## NEW FACTORY OF BENNETT ORGAN COMPANY.



ceded. We must have a skillful sprinkling of secondary (minor) chords to give pungency. Yet an examination of much of the music under consideration will reveal a striking disregard of even this cardinal principle. Unprepared dissonances, passing notes and appoggiaturas, delayed and irregular resolutions of suspended notes, unhackneyed modulations—these are some of the harmonic features we expect in a serious musical composition. We are not getting much harmonic skill displayed in our church music. Whether it is that the writers are content to follow the example of previous successes, or that they really can't go any better, we are not prepared to say. The accepted harmonic possibilities of today (to say nothing of that of the modernists) are so widely expanded over those of seventy-five years ago, it seems inconsistent to accept the limitations of that period, unless we feel that a touch of antiquity may be appropriate in church music.

The invention of a melody of distinction and refinement is a task requiring experience and taste. A discussion of this element in our criticism of contemporary church music we will not pursue. Suffice it to say that this matter, formal construction (true balance and unity without the conventional sing-song arrangement), accompaniments, the reflection of the spirit of the text in the music—these things necessitate more than a few lessons in harmony and elementary counterpoint.

The training required by a composer is as exhaustive and complete as that of the mature interpretative virtuoso. It is so easy to talk and so difficult to say anything. To create is finer than to interpret. Thought and self-critical work of the most intensive sort are essential. To imitate and re-haul along the lines of least resistance requires neither genius nor wisdom. The man who can write a GOOD anthem should have the talent and the musical qualifications to write a GOOD symphony.

In the secular field we have the same problem. There are hundreds of songs published each year written by persons who have not the slightest notion of the artistic composition of a simple hymn-tune. A pretty tune, proper advertising and then (sometimes) a song "success." And yet we know that a song of vital worth is one of the most difficult of forms to create.

We need—desperately—trained composers. Why delude ourselves with the superficial offerings poured out like water for our consumption? We cry for American music and point with pride to the long list of writers of our best-known native compositions. The question is: Will our grand-children ever even read about these same compositions, much less hear them? We have many talented musicians, many inherent composers. But they are so wont to talk with no vocabulary. If they would consent to undergo adequate training, and then, before they rush into print with childish musical utterances, follow the advice of St. Paul and "think on these things" for many months, we might begin some day to have an American school of composition which would be worthy. The lure of publicity, fame, money, or whatever it is, seems too strong to resist. The spectacle of poorly equipped embryo composers, many with hidden talents never to be unearthed, cheapening themselves and our musical future with unripe fruit, is one which ought to give concern to us all. Let us undeceive ourselves. We are an easy-going people, musically as well as otherwise. Scholarship appeals little to our people. In itself it is valueless. But as a means to an end it is indispensable. Until we recognize the necessity of a scholarly preparation even in these unorthodox days, our creative music, sacred or secular, will never gain ground very fast. We all want American music, but our first duty is to see that it is worthy of the land we love so well.

Charles M. Courboin gave his last recital of the season in the Mizpah Auditorium, First Baptist Church, Syracuse, before a capacity audience, May 26. Among the novelties on Mr. Courboin's program was Debussy's "Afternoon of a Faun." The Prelude to "Die Meister-singer" and the Largo from the Third Symphony of Saint-Saens were other notable numbers.

## NEW BENNETT PLANT READY

Company Increases Its Floor Space to 26,000 Square Feet.

The new Bennett Organ Company plant at Rock Island, Ill., is about completed, adding 10,000 square feet of floor space to the company's equipment and making the total plant 26,000 square feet. Extensive repairs have been made on the old buildings.

The new mill building is practically fire proof, of concrete and brick walls, with cement floors and steel structure and sash. It has all the modern equipment, including individual motor drive for every machine, and twenty-five electric motors of one to ten horse power. The entire plant is heated by two large low-pressure boilers.

These additions were made to meet the growing need. The company is about to put out an entirely new style of theater organ (something new) and also a novel residence organ.

## Louis Vierende recovering.

"A friend tells me that he has just received a letter from M. Quef (Guilmant's successor at La Trinite, Paris), bearing the good news that Louis Vierende has sufficiently recovered from his long and serious illness to be able to resume his duties at Notre Dame," says a writer in the London Musical Times. "Vierende has a host of admirers in this country, and they will all wish him a full and speedy return to good health. A few months ago it looked as if we had had the last of this brilliant composer's works. We may now hope there will be many more."

## Surprise for Lucien G. Chaffin.

In honor of Lucien G. Chaffin, for many years well known in New York as organist and composer, a surprise dinner was given March 23 at Keen's chophouse by about twenty of his friends. The occasion was Mr. Chaffin's seventy-fifth birthday. Addison F. Andrews, the toastmaster, read some verses which he had written for the occasion. He also presented on behalf of Mr. Chaffin's friends a set of the new edition of Grove's Dictionary. Mr. Chaffin, completely overcome by the surprise dinner—he arrived at the restaurant with Mr. Andrews and Oley Speaks, thinking he was to dine alone with them—spoke a few words of thanks. By a curious coincidence Samuel A. Baldwin had played Mr. Chaffin's "Chromatic Fantasy and Fugue" that afternoon at his recital of American compositions.

Harold Tower, organist and choir-master of St. Mark's Pro Cathedral at Grand Rapids, Mich., stopped at the office of The Diapason April 1 on his way back from St. Paul and Minneapolis, where he had made a post-Easter trip to visit old friends.

George A. Niethammer, organist and choir-master of the First St. Paul's Evangelical Lutheran Church, Chicago, arranged a special musical service May 22 to mark the dedication of the Westminster chimes, altar candelabra and other fixtures installed in that church. His organ selections were "Jubilate Deo," Silver; Toccata in D minor, Nevin, and Evensong, Martin.

Miss Gertrude Buxton has accepted the offer of the position of organist of the First Parish Church at Portland, Maine, to succeed Dr. Latham True, who leaves in June for California. Miss Buxton has been long prominent in musical circles of Portland and has studied with Mrs. Herman Kotschmar and Harvey Murray.

## SUES CHURCH FOR \$100,000

Ward Stephens Acts After Dismissal from New York Position.

Ward Stephens, organist of First Church of Christ, Scientist, in New York for ten years prior to last October, has filed a suit in the New York Supreme court to recover \$100,000 damages from the trustees of the church. He alleges he was dismissed without cause.

Mr. Stephens says in his complaint that on Oct. 13, 1920, he received a telegram notifying him that he was dismissed as organist. This informal notice was followed by a letter in which the plaintiff was informed that charges had been preferred against him. He has been unable to obtain a copy of these charges. Mr. Stephens alleges, although there has been much gossip in the church about them. The organist was surprised over his dismissal in view of the fact that on Dec. 24, 1919, his salary had been increased from \$2,000 to \$2,500 a year, and on May 1, 1920, he had been re-engaged for another year, and had received a letter complimenting him on his work.

Mr. Stephens says he is a teacher of organ music with a large patronage and is a writer of Christian Science music. He alleges that his dismissal and the announcement of charges against him have done him damage to the amount of \$100,000.

## Offers Prize For Composition.

DePauw University School of Music, Greencastle, Ind., of which R. G. McCutchan is dean, offers a prize of \$50 for the best composition for organ, in accordance with the conditions below: Composition should be short, the length of from three to five printed pages. Though short, the pieces need not be simple or easy. The aim of the competition is to stimulate interest in short organ composition of real merit. Only unpublished compositions may be submitted. The manuscripts must be signed with a nom de plume, and a sealed envelope containing the name, address and a short biographical sketch of the composer must be enclosed with the manuscript. Compositions may be sent at any time, but none will be considered if received later than Jan. 1, 1922. The prize-winning composition will remain the property of the composer. The competition is open to American-born composers only. Mail compositions to Van Denman Thompson, professor of organ at DePauw.

## ANOTHER WAY OF DUPLICATING.

Editor of The Diapason: In the October issue of The Diapason there is a description of a method of duplicating music, in small quantities, by the blueprint process. The ordinary blueprint is not nearly as easy to read as a black-on-white print, and is therefore not desirable where any other method can be used. There is a method, using the blueprinting apparatus, which consists of making a preliminary print on a special paper known as Van Dyke, and then blueprinting the preliminary print. This gives a blue-on-white print, which, if carefully made, is easier to read than the ordinary white-on-blue.

Another good method, and very likely the cheapest, involves the use of the mimeograph together with an apparatus known as the mimeoscope. The essential parts of the latter are a ground glass plate and a strong electric light underneath. The Dermatype paper or "stencil" is spread on a prepared piece of translucent celluloid, over this plate, and the music is drawn or traced thereon by mechanical draughting methods. With the mimeograph materials clean and fresh, and an operator who has had some experience as a mechanical draughtsman, a remarkably clear and accurate copy can be secured. As many as two or three thousand copies can be run off from one stencil. The cost of this equipment is beyond economical reach of anyone not having considerable use for it, but some public stenographic offices in large cities have the equipment and understand the use of it on this kind of work.

T. J. MEAD.

Palmer Christian, municipal organist of Denver, passed a few days in Chicago late in May, returning to Denver on May 28. He gave the Thursday recital at the Fourth Presbyterian Church for Eric DeLamar while in the city and many of his friends were pleased to have the opportunity to hear his excellent playing again. This was Mr. Christian's first visit to Chicago, his former home, in several years.



## DEATH TAKES JAMES W. HILL

Veteran Organist of Haverhill, Mass.,  
Passes Away in New York.

James W. Hill, organist and choir director of the Universalist Church of Haverhill, Mass., for thirty-seven years and at the North Congregational Church in the same capacity for two years, died of hemorrhage of the stomach in the Pennsylvania Hotel, New York City, April 25, after an illness of only a few hours. News of his death came as a shock to a wide circle of relatives and friends at Haverhill, where for over forty years he occupied a leading position in musical circles. He is survived by Mrs. Hill, who is prominent as a music instructor.

Mr. Hill was born at Salmon Falls, N. H., about sixty years ago, the son of Nathan Hill, who came to this country from England and for years was paymaster in the Salmon Falls mills. During his long term as organist and choir leader Mr. Hill trained many pupils. He also gave hundreds of recitals and vesper services.

Since his retirement Mr. Hill had led a quiet life. He was always deeply interested in music, however, and it was under his supervision that the organs in the Universalist, North, First Baptist and Presbyterian Churches were rehabilitated. The splendid organ of the First Baptist Church, recently enlarged, was made the mechanism that it is under Mr. Hill's supervision. He recently gave two recitals in the church to large and appreciative audiences.

## To Send Organists to England.

Sidney Steinheimer, booking agent and coach on theater organ playing, reports that the Frank Miller Lyceum, New York City, of which he is manager and instructor of the organ department, intends to spread out its activities in the theater music field and include England. This is through the efforts of Mr. Steinheimer, who besides booking organists in theaters all over the United States and Canada will send to England those of his pupils who desire to go there. There seems to be a demand for the high class theater organist in England.

## Drive for Organ in Pittsburgh School.

A group of Pittsburgh people have launched a campaign to raise money to place a large organ in the auditorium of the Schenley High School. The assembly room was designed for an organ, but to date the money has never been available. The drive organized for public subscription will continue several weeks. The general committee in charge of the drive is headed by Mrs. Taylor Alderdice, general chairman. Mrs. Charles Heinroth is the treasurer. Mrs. Lawrence Litchfield is chairman of the organ committee and Charles N. Boyd heads the program committee.

## Large Casavant for Scranton.

During the last year Charles M. Courboin has been looking after the building of a large instrument for the Hickory Avenue Presbyterian Church of Scranton, Pa., by Casavant Brothers of St. Hyacinthe, Quebec. This organ is to be dedicated with a series of recitals June 5, 6 and 7 by Mr. Courboin.

Samuel Casavant of Casavant Brothers, the Canadian organ builders, was a Chicago visitor May 18 on his way home from Mexico and California. Mr. Casavant made a three months' vacation trip and spent a part of his time with his son in California. His tour through Mexico proved especially interesting.

## News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, May 21.—Because of the large amount of church music Horatio Parker contributed to the country, a plan has been launched to establish in his memory a traveling fellowship in composition at the American Academy in Rome. This plan originated at Yale University, where he was for years professor of music.

In the interest of this project S. W. Sears presented the following program of Parker's works in St. James' Church: Arietta, Magnificat, E flat, Nunc Dimittis, E flat; "The Lord Is My Light," "Zion Is Captive Yet," "In Heavenly Love Abiding," and "Golden Jerusalem." This was the first service for this purpose in this country.

Through representatives of all Philadelphia's musical interests, a plan is under way to establish a Hugh A. Clarke musical scholarship in the University of Pennsylvania in honor of Dr. Clarke, who is in his forty-sixth year of service as professor of music there.

Hymns and hymn-singing received the attention of a large congregation, at which many organists, choirmasters and vocalists were present, in Holy Trinity Church recently. The movement desires to foster congregational singing. Dean Peter C. Lutkin of Northwestern University took charge, and with Ralph Kinder at the organ, led in a number of the less familiar tunes in the new hymnal. He said: "The Episcopal Church and the Church of England have been responsible for more fine hymns than any other church. Presbyterians, Baptists and Methodists have replaced worn-out compositions in their hymnals with hymns of the Episcopal Church. Many of our congregations praise God by proxy, permitting the choir to do the singing while the congregation listens."

Members in attendance on the N. A. O. convention in Philadelphia will have an opportunity of seeing a notable section of Paris duplicated near the center of the city. The visitor to Girard College will take a stroll along Corinthian avenue, with its rows of trees lining both sides of the street, and in the distance will see the main building of Girard College, in exactly the same general atmosphere as is the Madeleine in Paris. One of the recitals will be given in the hall of the high school on the grounds. This visit alone will repay out-of-town visitors for their attendance in Philadelphia.

An artistic rendition of Mozart's Seventh Mass, in B flat, was given by Henry S. Fry's choir at St. Clement's on Whitsunday. The choir numbered fifty and was enriched by the Hahn String Quartet.

Dr. Herbert S. Tilly achieved additional artistic glory, with the aid of the Strawbridge & Clothier chorus, when he presented an original musical sketch, "La Soiree de la Reine," at the Academy of Music April 29.

Pietro A. Von dedicated the organ in the Cathedral of St. Peter and Paul on May 15, in the presence of an audience of 2,000 persons. Mr. Von played in his usual intensive style, giving unalloyed pleasure in the following program: Second Sonata, Pagella; "Frere Jacques," Ungerer; Fantasia and Fugue, G minor, Bach; "Piece Heroique," Franck; "Ave Maria," Bossi; "Echo," Second Concert Study and American Rhapsody, Von. The organ is a four-manual Austin.

Dr. William A. Wolf, president of the Pennsylvania council of the N. A. O., is working like the historic Trojan in his endeavor to make the Pennsylvania rally day, June 7, at Lancaster, an unqualified success. He floods the mails with circulars couched in words strong enough to cause any fellow to quit his job for a day and go up-state. American Organ Players' Club members will furnish the evening recital of original compositions.

O. H. Bowman, of Janney-Bowman, Inc., has been appointed organist and director of music at the Fort Street Presbyterian Church, Detroit, one of the oldest, as well as one of the largest, churches in Detroit. Mr. Bowman has long been identified with musical matters and is widely known as an organist, pianist and composer.

Mrs. John Roffers has retired as organist of St. Boniface's Catholic Church at DePere, Wis., after serving there thirty-seven years.

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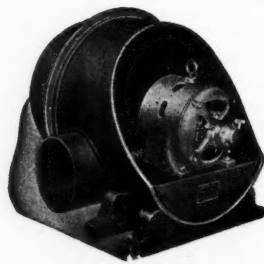
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BY HAROLD V. MILLIGAN.

BOOK OF BACH AIRS FOR ORGAN:  
published by Boston Music Company,  
Boston.

The compilation of a book of "airs" by Bach was a happy thought, and the editor, Edward Shippen Barnes, is to be heartily congratulated upon the attractive volume he has turned out. There are fifteen numbers in the book, taken from a variety of sources.

The first to greet the eye is our old friend, the aria from the C major Toccata and Fugue for organ. None but a pedant could object to the removal of this beautiful lyric gem from its setting, and as it is complete in itself, it makes a very satisfactory composition as it stands. Next comes the Arioso, recently published separately and reviewed in these columns a few months ago. Then comes the famous Air for the G String, from the Suite in D, which also has appeared before in organ transcription. While the organ is not so expressive an instrument as the violin for the delineation of so poignant a melodic design as this, it makes a satisfactory organ number. Less familiar is the Siciliano from the Second Sonata for Flute and Clavier. It makes a very effective organ piece, exploiting a solo flute stop. Of similar type is the Largo from the Fifth Violin Sonata, but in this case the solo stop will be a string or reed. Well-voiced solo stops are also called for in the Sarabande from the Sixth Violoncello Suite. The sustained accompaniment is well suited to the organ. More elaborate is the Sinfonia, which appears as the introduction to the second part of the Christmas Oratorio. Also from the Christmas Oratorio is the exquisite pastorale from the chorale, "Vom Himmel Hoch," and the Cradle Song.

Two cantatas are the sources of the next two numbers, the first the familiar air for soprano from the Pentecostal Cantata, "My Heart Ever Faithful," transcribed by Eugene Gigout, and the second a Sonatina from "God's Time Is the Best Time," transcribed by Alexandre Guilmant. The Sarabande from the Fourth Violoncello Suite has been transcribed by W. T. Bet. The last numbers in the book are taken from the Forty-eight Preludes and Fugues, commonly known as the "Well-Tempered Clavier." We have often wondered why some of these preludes could not be transplanted to the organ and we are glad to see that the work has been done by so capable a hand as that of Mr. Barnes. He has selected three of the preludes from the first book of the Forty-eight, No. 8 in E flat minor, No. 4 in C sharp minor and No. 22 in B flat minor. The transcriptions are very well made, indeed, the registration and phrasing is marked with a fine sense of values and the music is distributed among the pedals and manuals in a way to bring out the best result.

This outline of the contents of the volume gives a mere hint of its attractiveness and usefulness. Students are inclined to regard their Bach playing as so much dry dust, and it must be confessed that a Bach repertoire is not all ways of much practical value to the organist, whether in church or theater. Such a volume as this immediately appeals to the busy organist who is looking for something "practical," as every number in it is available for every-day use. It brings into prominence again the eternal vitality of Bach's music. Its appeal today is as direct and potent as it has been at any time in the two centuries of its existence.

MINUETTO, Bizet, and PRELUDE,  
Bizet; published by G. Schirmer, New  
York.

These two Bizet compositions are the latest additions to the "Recital Series of Organ Transcriptions," put out by the house of Schirmer. Both numbers are from the orchestral suite, "L'Arlesienne," and both are transcribed by Herbert A. Fricker. Mr. Fricker also appears in the same series as the transcriber of the popular Adagio from the same suite. Organ transcriptions of orchestral music are always only approximate. In the very nature of the case, an exact and literal transcription is impossible. In fact, it may be said that the more characteristically orchestral a composition, the less adapted it is to the organ. What can equal or even faintly imitate the majestic sweep of the full-voiced string choir of the modern orchestra? How can an organ, or any keyed instrument, deliver a melody whose very nature demands a sustained cantilena in which the notes merge almost imperceptibly one into the other? But even admitting that organ transcriptions of orchestral pieces are but faint reflections of the original, it must be admitted that they hold their own place and play a very important part in the present musical scheme of things. They are important, for one thing, in making familiar much orchestral music which for lack of frequent hearing, might remain always somewhat foreign and strange. A million people may hear Tchaikowsky in a picture theater for a thousand who will listen to his symphonies in the concert hall.

Of these two Bizet pieces, the Minuetto seems to be a little the better suited to the organ, although it will require something of a virtuoso to do it justice. The poignant staccati must be as crisp as tonal leides and the rhythm must fairly

crackle. The sudden soaring leap of the second theme must have more in it than mere notes. And those thirds—what a bug-bear they are to students! The Pre-ude to the suite is more elaborate and requires even more variety in style. It, too, is for the concert virtuoso. Picture organists of ample technique will find these pieces valuable.

"MOONLIGHT ON THE LAGOON" and "ECHOES OF SPRING," by Rudolf Friml; published by G. Schirmer.

The prolific Mr. Friml first appeared upon the scene a number of years ago as a piano virtuoso. At his recitals he adopted a custom which formerly was much in vogue among pianists but which seems to have been relegated to the organists—the merry old custom of improvising from a theme handed up from the audience. Mr. Friml was extremely clever at this and after a few seasons of concertizing he devoted his energies entirely to composition and turned out innumerable teaching pieces for the piano, of all grades of difficulty but of uniform spontaneity and melodiousness. His melodic gift, or his fairy godmother, eventually led him to Broadway, and after he had written half a dozen or so successful comic operas, including "The Firefly," he became so rich that he passed beyond the ken of the proletariat. But his tuneful and captivating little piano pieces are attractive loot for the transcriber, and one by one they are being translated and transplanted. Edward Shippen Barnes has made an organ piece of "Echoes of Spring," which Mr. Friml jotted down without any apologies to Mr. Chopin. The rippling melody, murmuring, softly of swaying green branches, the ingratiating melody and the sustained middle section, giving opportunity for the mellow flutes and bright-tinted strings. An attractive little piece, not difficult to play, and well suited to the recital, the "movies," or even certain kinds of church playing. Of the same calibre is "Moonlight on the Lagoon," a "morceau de genre," whatever that is, which Mr. Friml jotted down without any apologies to Mr. Chopin. The rocking accompaniment and the swinging melody suggest Venice, or Coney Island, or some other aquatic place.

CAPRICCIO ALLA GAVOTTA, by Orlando Mansfield; published by G. Schirmer.

Dr. Mansfield takes as his motto the remark of Lowell that "It is good to lengthen to the last a sunny mood," but for all that, he does not lengthen unduly his charming little "Capriccio alla Gavotta." It is a type of graceful "morceau" in which this composer is especially happy. There is a pleasant formality about it, suggestive of the days when the art of music was young, when music was content to be merely beautiful, without trying to be profound. There are two secondary themes, one in G minor and the other in G major.

#### Stebbins Puts Ghost to Sleep.

It is related of Charles Albert Stebbins, the composer of "In Summer," "The Swan," and other well-known organ pieces, that in his youthful days he was organist and choirmaster of an old church in the East whose edifice dates from the colonial era. In fact, its quaint old communion plate was presented to it by Queen Ann and in the surrounding churchyard are many odd and curious headstones of Colonial days. Late one night Stebbins was alone in the church when he became aware of the fact that it was close on the dreaded hour of midnight. He had just finished a full organ passage and was listening to the echoes dying away in the nooks and crannies of the old edifice when he was startled to hear a weird and horrible laugh right at his elbow. Turning around his hair stood on end at the discovery of an apparent corpse standing at his side. Pointing his bony forefinger at him it demanded in unearthly, sepulchral tones that he prepare to meet his doom. With rare presence of mind Stebbins succeeded in persuading his uncanny visitor to defer this interesting operation until he had taken a last farewell of his beloved organ. Whereupon he started in playing all the cradle-songs and other soothing music that he could think of until he was interrupted by a loud snore. Upon investigating he found that his ghoulish visitor had fallen into a deep slumber in one of the choir-stalls just as the keepers from a neighboring insane asylum entered the church in search of a dangerous lunatic who had escaped from their institution that afternoon. Needless to say Stebbins thoroughly believes in the beneficent influence of music upon the insane.

One of the great musical events of the year in the growing city of Birmingham, Ala., was the first annual festival of the Birmingham Orchestral Society, of which Ferdinand Dunkley, the organist, is the conductor. The festival was held at the Jefferson Theater April 29 and 30, and Mr. Dunkley's symphony orchestra and the festival chorus gave the concerts. Noted vocal soloists assisted the home forces.

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Mr. Odell is a son of one of the founders of the house, Caleb S. Odell,



WILLIAM H. ODELL.

and a nephew of the other founder, John H. Odell, whose son, George W. Odell, for many years a partner, died in 1913, terminating the connection with the business of that side of the family, as he had no children to succeed him.

In this connection an interesting fact is that members of the Odell family have devoted 193 years of service to the Odell business as follows: Caleb S. Odell (1859-1892), 33 years. John H. Odell (1859-1899), 40 years. George W. Odell (1875-1913), 38 years.

William H. Odell (1871-1921), 50 years.

Caleb H. Odell (1899-1921), 22 years.

Lewis C. Odell (1911-1921), 10 years.

As John H. Odell and Caleb S. Odell were, for many years previous to their establishing their own business, in the organ house of Ferris & Stewart of New York, the total years of service of the family to the organ builder's art is well over 200 years and the many friends of the house of Odell hope they will add many more to that.

#### Will Sing at Chautauqua.

The Zion Mission Church choir of Jamestown, N. Y., Albert Scholin, director, will co-operate with the large Chautauqua choir in the rendition of "Elijah" at Chautauqua, N. Y., the latter part of August. H. Augustine Smith will direct and the New York Symphony Orchestra will do the accompanying. The Jamestown choir gave its annual spring concert under Mr. Scholin's direction May 4 with great success. A feature of the program was the playing of Yon's "Concerto Gregoriano," with Miss Lillian Sandbloom at the organ and Mr. Scholin at the piano.

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## With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

ABBREVIATIONS—T: Title. D: Descriptive. Note: Unless indicated O. S. (organ solo), or P. (piano solo), all pieces mentioned are the piano accompaniment part of orchestration.

### BELGIAN MUSIC.

It was in the closing days of the great War (Oct. 21, 1918), as we strolled homeward on a Monday afternoon after playing a matinee, passing through Circus Park, in the heart of Detroit's busiest section, when, scanning our evening paper, our attention was attracted to the dispatches of that noted war correspondent, Philip Gibbs, who was then with the victorious Allied armies in Belgium. We quote: "We went into Bruges Friday morning a few hours after the Germans left, and saw the glory of its liberation. It was a strange and exciting journey, as we crossed the Flanders battlefield, which was then the worst road in the world, reeking with a thousand memories of horror, through Roulers and Thourout, which was taken by the Belgian calvary, and drove up the long straight road to Bruges."

After describing the advance he continued: "So we went on until we saw the belfry and spires. Down a long, straight avenue of trees in autumn foliage, richly colored like gold and crimson banners for this day of triumph, we went into Bruges, the most beautiful old town in Belgium, this fairy tale city, with its great belfry, towering high above little old-world houses—with stepped gables, and with the spires of its three tall churches in a blue sky reflected in the canals. . . . And he sums up the great impression made on us in the following: "It was as though we had stepped out, of the horror of this four years of war into a Flanders of the sixteenth century of pageant and festival of joy."

The most beautiful carillons in the world are in the cathedral spires of Belgium. The sympathy of the civilized world was with heroic little Belgium as she battled against the Prussians and certainly none sympathized more than organists who had known and appreciated the works of Maillly, Callaerts, Wiegand, Tilborghs, DeBoeck, Tinel, Jongen and the noted organ pedagogue, Lemmens, the teacher of Guilmant, and Cesar Franck, who is wrongly claimed by the French school. Many of the works of the foregoing writers is excellent church material, but not exactly suited to the requirements of the theater, albeit some of Callaerts' pieces—the "Intermezzo" and several other numbers—are adaptable to neutral film scenes.

Gaston Dethier, Charles M. Courboin and Firmin Swinnen are Belgian players who have attained success in this country, the first two in the concert field, and the last as organist of the Rivoli Theater in New York. Arkadelt, whose "Ave Maria" is familiar, was a Belgian. Auguste Wiegand, who for many years was city organist of Sydney, Australia, and later came to Oswego, N. Y., where he died, also was a Belgian. Many of his excellent organ pieces are neglected. His "Storm Fantasia" is one of them. Adrian Willaert's "Ricercare" is an example of early style of composition. Matthias Van Den Gheyn was carillonneur of Louvain (1721-1785). Henri Vieuxtemps and Eugene Ysaie are noted Belgian violinists. Maurice Maeterlinck, now in this country, and the author of "The Bluebird," now engaged in writing scenarios for a prominent film concern, hails from the Flemish country. Paul Gilson wrote a symphonic poem for orchestra, "The Sea." S. de Lange was also a prolific writer.

Recently a weekly news film contained the burial of General Leman, the defender of Liege in 1914, and we used the Belgian national air, "La Brabanconne," played on trumpets and tubas, in imitation of the military band. On many feature films dealing with the recent war there were usually scenes of country life in Flanders, pastoral and harvest scenes, where numbers like Massenet's "Angelus" and other pieces of a pastoral character fit well. Of course no mention of Belgian composers is complete without citing Jacques Lemmens. The adagio and andante movements from his three sonatas, as well as numerous pieces from the "Organ School" are adaptable for dramatic scenes, while there is scarcely an organist who does not know his fantasia "The Storm," which is dependent entirely on musical means for its effects. Alphonse Maillly has written an "Angelus" for the organ which ranks favorably with those of other composers.

A particularly fine organ work is "Savoyard Chant" by Herbert Botting, and although this was written by an English composer, the spirit of the piece reflects evidently the impression of an evening in the cathedrals of Belgium, and the hearing of the carillons.

An orchestration published in 1918 is as yet generally unknown. It is "Valse

Belge," by M. Massart, and was written as a tribute to plucky little Belgium. An ascending four-four maestoso passage opens the number and serves as an imposing introduction, and after descending chromatic chords we come to the valse moderato in F. A melodious theme suggestive of the words, relieved by a minor strain of heightened dramatic color, constitutes the piece. We imagine this could be played in four-four measure with better effect. (Chappell edition.)

### Organ Solos.

"The Storm," "Prayer on the Ocean," "Fleurs de Mai," "Barcarolle," "Pastorale," "Meditation," "Lake of Galilee," "Berceuse," "Marche Triomphale" and "Cantilene Orientale," all by Auguste Wiegand.

"Pastorale," "Meditation," "Petite Fantasia," "Marche Nuptiale," "Cantilene," "Melodie" and "Scherzo," all by Joseph Callaerts (Schott). "Angelus" (and four other pieces), Alphonse Maillly (Noel). "Savoyard Chant," Botting (Novello). Organ compositions, Gaston Dethier (J. Fischer).

### Piano Solos.

"Harp of St. Cecilia," Wiegand. "Courtesy," Wiegand. "Gasperone," Millicker. "Dorscht," Wiegand. "Nanon," Genée. "Perle des Jardins," Wiegand. "L'Adelphi," Wiegand. "Hermit's Belle," Maillart. "Danse des Savoyards," Lamothe. "Stephanie," Jungmann. "Flower Song," de Lange. "Königskinder" and Selection, "Hänsel and Gretel," Humperdinck. "Scenes Pittoresques," Massenet.

### Orchestrations.

"Valse Belge," Massart. "The Sea," Paul Gilson.

### Popular Songs.

"My Belgian Rose," Barton (Feist). "Belgium, Dry Your Tears," Plantodosi.

### National Song.

"La Brabanconne," arranged by Lake. (Mammoth Collection.)

### NEW PHOTOPLAY MUSIC.

From the Oliver Ditson Company comes a large assortment of orchestrations, piano and organ solos, all of which we find excellent for theater use. First in importance is "Ditson's Fourth Series of Photoplay Music," "Springtime Scene," No. 31, by Borch, is an andantino with a melodic figure suggesting the rustling of the leaves on the trees, and against this is a plaintive theme in A minor. "Appassionato No. 32," by Borch, is a dramatic moderato in C full of impassioned appeals. While suggested for love scenes, it can also be employed in dramatic scenes. "Agitated Hurry," No. 33, by Langey, is an allegro vivace in E minor (two-four) for any scene of agitation, while the next, "Novelty Hurry No. 34," by O'Hare, is certainly a real novelty, and something that has not previously been attempted. In C major, six-eight, the composer says the right effects may be obtained by using strings, especially for scenes of birds or other flying things, machinery, etc. He makes clever use of the augmented C chord. "Night Scene," No. 35, by Langey, depicts the stillness of night, isolation, weirdness. It is a molto lento in C with a sustained octave on C and clarinet and string solo. Later semi-staccato chords in eighths give an excellent impression of mystery and gloom. "Dramatic Hurry," No. 36, by O'Hare, is a three-four allegro in D minor with restless and changing tonalities. On page 2 the organist will not be able to get the repeated notes in the melody as written, but can play alternate melody notes and accompany with chords in tremolo fashion. "Andante Doloroso," No. 37, by Langey, is a fine minor theme in E with a shorter major section. Oboe or clarinet contrasted with strings and other delicate combinations will be effective on this piece. "The Chase," No. 38, by Langey, is a lively allegro giocoso in F. Much credit is due the composer for writing a musical and interesting hunting song and getting away from the "A-hunting-we-will-go" type. "Pizzicato-Mysterioso," No. 39, by Langey, is an andante in A minor. Eight eighths in each measure, and indicated light staccato chords suggest the groping of one's way in the darkness. "Galop-Hurry," No. 40, by Langey, is a tempo di galop in E major, and is a brilliant number which brings to mind races, pursuits, etc. There is not a poor number in this entire series; in fact, every piece has its place in film playing, and the reason that the series issued by this firm are so successful is that men write them who have had actual experience, and understand what picture musicians need. The theater organist should have the entire collection in his repertoire.

Four numbers of a general nature are: "Hearts and Secrets," by Kern, a pleasing six-eight melody in E and A flat; "Springtime," a novallette in D, by Atherton, with the same rhythm as the first. Both these numbers serve well in romantic scenes. "Scintillations," by Hosmer, is a bright and graceful allegretto in G, two-four, and fits well on joyous scenes, while "Melodie Mignonne," by Morse, is a four-four C major moderato with the theme in the harp and register, signifying a cello or soft horn solo. A minor part offers needed contrast.

LOVE THEMES: Three excellent pieces which come under this title are: "When Twilight Slowly Gathers," by Grey, a beautiful four-four andante in F, arranged from the song, "Sweetheart, Do You Remember," by O'Hara, same key, with a plaintive melody, and "Dreaming Alone in the Twilight," by Moore, in B flat, with a cantabile theme which stands out effectively against the accompaniment.

SCANDINAVIAN: One of the latest

efforts of that prolific composer of picture music, Gaston Borch, is a "Rhapsodie Fantasy on Scandinavian Songs and Dances." Opening with a lively mazurka (Dapolska) a lento follows with string solo. A C minor six-eight dance comes next with a fine opportunity for tuba or trumpet solo in imitation of the indicated trombone solo. A joyful allegretto, a soft reed or horn solo in D flat, is succeeded by an allegro in F with a theme typically of the native dances. A smooth trio introduction for reeds, succeeded by trumpet solo in B flat (four-four), and then the finale comes in the form of a brilliant three-four allegro in G. Because of the new material used, this is refreshing in its vivaciousness and contrasting quietness.

G. Schirmer sends a new batch of organ solos: "Canzonetta," by d'Ambrasio, was originally a Galaxy issue (which, by the way, proves that orchestral works are more effective in picture work than legitimate organ solos) and is now issued in a simplified edition on three staves. Mark Andrews' "Venetian Idyll" in D flat is a graceful melody with contrasting figures between clarinet and flute. Both are classified as Italian numbers.

SEA PIECES: In "Barcarolle," by Arensky, the solo has been given (thank heaven) to the left hand, with an accompanying melodic figure in the right. Those who remember C. A. Stebbins' "In Summer" need no guaranty of the excellence of "The Swan," which is a delicate four-eight largo in E major, the music portraying the words of Tennyson's poem of the dying swan. Exquisite and entrancing soft combinations will greatly heighten the effect of this piece on the organ.

NEUTRAL: Two recent issues of transcriptions are Bizet's familiar "Adagietto" in F, and Arensky's "Phantom Waltz." Oyez! Oyez! Garcon, page the court clerk! Here is a waltz arranged for organ by Clough-Leigher in an admirable manner. It is now up to those "high-brows" of the severe school to throw up their hands in horror! Nevertheless it is well done, cleverly registered, and will be appreciated by theater organists. Yes! Doctor, please have the smelling salts ready, for I am fearful I shall have to resuscitate fainting critics, for the arranger actually prescribes the vox humana on part of the waltz. If this had emanated from a theater organist how many would have exclaimed "Isn't that scandalous?" Pro Bono Publico!

ANSWERS TO CORRESPONDENTS.  
E. M., Cleveland, O.—In answer to

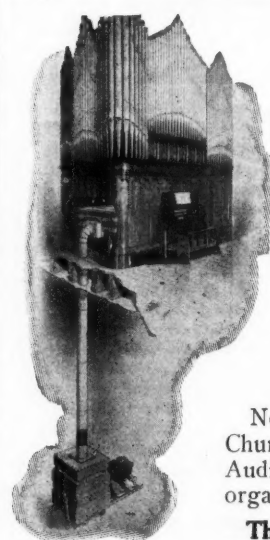
your questions the article for July, 1917, was on Dutch Music, and that for August, 1917, was on Chinese music. Two recent issues for the first class will be listed when space permits. We have often thought of the idea you suggest, but lack of time prevents us from doing it.

P. R. M., Wilmington, N. C.—It will be necessary for you to get into touch with both the organ manufacturers and those who maintain special schools for theater organist's instruction.

### Offers Prize for Choral Work.

The Mendelssohn Club of Philadelphia announces that its third prize composition contest will close Sept. 1. A prize of \$100 will be given for the best a cappella composition, in eight parts, for large mixed chorus. The work must not have been given before. Text may be secular or religious. The composer should write for eight parts (more, if necessary, occasionally), but it is not essential to keep eight parts going all the time. The composition should be about twelve or fourteen pages octavo in length, requiring about five minutes for performance. Compositions should be sent to N. Lindsay Norden, conductor of the club, 7200 Cresheim road, Philadelphia. These should bear only a nom de plume. A sealed envelope containing the nom de plume on the outside and the composer's name and address inside, should be sent to the secretary, George U. Malpass, 6711 North Sixth street, Philadelphia. The composition, after its first performance by the Mendelssohn Club, will become the composer's property. The judges for the contest will be Charles N. Boyd of Pittsburgh, Nicola A. Montani of Philadelphia, and Mr. Norden.

H. St. John Naftel, who has been playing at Hagerstown, Md., for the last year and has also been on the staff of M. P. Miller, passed through Chicago May 9 on his return to his old home at Winnipeg, Man. Mr. Naftel has accepted the position of organist of the Capitol Theater at Winnipeg.



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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company, (Su) Schubert.

### NEW MUSIC.

This department aims to present specific information on definite topics, following the excellent example set by Mr. Burroughs. Now and again, however, new music will pile up so formidably that a special article is necessary to relieve the strain. Of all things in the published world I detest vague articles on things in general, and I apologize in advance for what must be scrappy composition.

Several of our leading composers have published recently. J. S. Matthews has two anthems fresh from the press of H. W. Gray. "Dayspring of Eternity" will sound best sung by a chorus unaccompanied, but accompaniment will make it useful for a quartet also. It may be sung, I should think, at Advent, but it is also intended for general use. "The Birth of Christ," a Christmas pastorella, is a simple and charming anthem with soprano or tenor solo suited to any type of choir. Mr. Matthews is our Christmas composer par excellence, and no choir-master will want to make up his Christmas program this year without a look at this new number by the composer of "The Little Door." H. A. Matthews has two anthems from the press of Schirmer, both intended for the singing of an unaccompanied chorus: "Deliver Me, O Lord" and "A Ballad of Trees and the Master"—both useful in Lent. The latter, a setting of Lanier's exquisite lyric, is one of the composer's finest inspirations, and it is not difficult; I intend to give it with my quartet. The same poem, you remember, was set by Chadwick in his finest sacred solo, and Protheroe has a good setting for unaccompanied chorus.

Some time ago I listed Dr. Dickinson's admirable series of "Sacred Choruses" down to number 80. Since that time some new numbers have been published:

81. Norwegian Folk Song, "In the Silence of the Night," SATB; Christmas.  
82. Bach—"O Saviour Sweet," M; Christmas chorale.  
83. Vittoria—"O Wonder Ineffable," Christmas.

84. Fifteenth Century, "Now Our Hymn Ascendeth," extra Bar or A; general.

85. Dickinson—"Beneath the Shadow of the Great Protection," Bar; general.  
87. Lithuanian—"What a Wonder," ABT; Christmas.

88. Polish—"When the Dawn Was Breaking," SA; Easter.  
89. Dickinson—"The Shadows of Evening Are Falling," general.

The Norwegian number is one of the best in the whole series; there is only one line for the chorus or quartet, the rest being solos with charming accompaniments. Be sure to look at this when you are arranging your Christmas program. The serene and beautiful Bach number is so arranged that all of it but three lines is for medium voice solo. The Vittoria number is a difficult work, though it has only four parts—difficult because the idiom is strange to most choirs; I imagine that it will sound very fine sung by a chorus. Number 84 is adapted from one of the "Laudi Spirituali" harmonized by Dr. Johnson's friend Charles Burney; it is calm and reverent in style. Number 85 is a setting of one of Whittier's poems—I am glad that composers are beginning to discover the verses of our finest American hymn-writer; it is a worthy interpretation in music of that spiritual peace which we associate with Whittier's name. I expect to do it soon with my quartet. Number 87 bounces along in the jolliest fashion imaginable; if it were not a Christmas carol I should consider it too jolly for church. Number 88 has been reviewed before; it is a pretty number for Easter, better suited to chorus than to quartet. Number 89 is decently written but commonplace; and what is more remarkable—if anything could be more remarkable—Mrs. Dickinson's words are not poetical. Perhaps it sounds better than it looks; the ablest of American editors are far less liable to error than I.

Mark Andrews has been searching for admirable texts and with good results. "Build Thee More Stately Mansions, O My Soul" (S) is an excellent quartet anthem with baritone solo; it was high time that we had a fine setting of Oliver Wendell Holmes' words. Mr. Andrews' "Two Meditations for Silent Prayer" (D) are settings of the sentence "May the words of my mouth" suitable for the opening of a service; they are quiet, reverent and effective; please add them to my recent list of responses.

It is natural that in a time when so many memorial services are held there should be demand for settings of "Souls of the Righteous." There is, of course, the setting by Noble—to me the most beautiful anthem by any living composer. Then there is an exceedingly fine setting for a cappella chorus by Mr. Banks (G). (I was previously unacquainted with this composer's work, but put him down at once as one of the masters of ecclesiastical music. We want more music from him and from Mr. Mackinnon and Mr. Dett, each of whom has written one anthem of the highest merit.) Now comes another setting by Sumner Salter (S) arranged for mixed chorus and for men's chorus, and admirable in both forms, though perhaps a bit more effective for men, as one should expect from the Wil-

liams College organist. Surely it would be difficult to mention a text which has had three settings of such quality.

Mr. Milligan has a new evening anthem, "The Shadows of the Evening Hour" (St.), one of the best works of a surprisingly versatile musician. It may be sung unaccompanied, though in that case its key would probably prove low for boys' voices. I am using it with quartet. Two or three other anthems published by Schmidt deserve mention. Galbraith's "Father, We Look to Thee" is an easy and effective anthem to be used in time of sorrow; it has a short bass solo and is in quartet idiom. Professor Macdougall's "Let Us Now Praise Famous Men" has short solos for soprano and is equally useful for chorus or quartet; it is dedicated to that master organist, Professor W. C. Hammond. Hardy's "May the Grace of Christ Our Saviour" is a pretty three-part anthem for the close of service; it has little solos for soprano and baritone.

It is well to know that Carl Fischer now publishes a series of anthems of tried worth with orchestral accompaniment, including Maker's "Arise, Shine," Hiles' "The Lord Is My Light," Gounod's "Unfold, Ye Portals," Handel's "Hallelujah Chorus," Haydn's "The Heavens Are Telling," Tours' "Sing, O Heavens," and Sullivan's "Harken Unto Me." For some absurd reason the editors have included Bennett's "God Is a Spirit," one of the few English anthems specially written for an unaccompanied quartet. The parts are for small orchestra, full orchestra or brass quartet or quintet. Undoubtedly this new series fills a want.

Now and then the publishers venture to put out a new setting of the communion service. I have not yet seen the one by Harwood advertised in the London Musical Times, but I am sure that it is good. Like Willan and a very few others Harwood never publishes anything below his high best. Gray publishes an original and interesting setting by Paul C. Bollin in the Elgarish key of G. It looks pretty high for the average voice in some parts; I hope to try the beautiful "Agnus Dei" with five voices. The organ part is free but not excessively difficult for a modern organ. Not long ago another interesting and novel setting by Marcus H. Carroll (B) was published and has had successful performances, particularly in and about Boston.

The Oliver Ditson Company has several new anthems. Protheroe's "The Shepherd's Psalm" is a pretty anthem for quartet employing a bell-like figure. The same composer has a setting of "The Ninety and Nine" with solos for baritone and alto; again the idiom is that of the mixed quartet. Berwald's "Hide Thy Face from My Sins" with solos for alto and tenor will be useful next Lent; it is decidedly well written and will be effective for any choir. Someone ought to give us a cantata setting of that great psalm of penitence, Lloyd's "Light at Eventide" is an easy hymn-anthem for the close of service; it is only two pages long. Dr. Coerne has found a striking text for "Liberty Proclaimed"; the baritone solo is good and the work is useful for celebrations connected with the great war and the expected peace. It would do well for armistice day. Ferdinand Dunkley's "Praise the Lord," with baritone solo against the chorus, seems to me to overwork a single musical theme a bit, but probably it will "come off" well with a chorus; it is not difficult. George B. Nevin's "The Vesper Hymn" is a pretty anthem for quartet with tenor solo; it is also published as a duet. A distinguished committee including Messrs. Foote, Whelpley and Wodell has edited for Ditson a book of "Thirty Anthems for Use in Liberal Churches." Without demanding a definition of what is meant by a "liberal church" I should like to commend the collection. Of the thirty anthems I use nineteen in separate editions.

Recent publications of the Boston Music Company were reviewed in my article on Easter music this year. I should like to mention two easy quartet anthems by Gaston Borch—"Come Ye that Love the Lord" and "To Sing my great Redeemer's Praise." Both are of the hymn-anthem type and may be classified as for general use.

Schirmer publishes two or three things beside the Matthews numbers listed above. Voris has a setting of "The Lord's Prayer," a two-page work mostly in unison throughout the two pages. Richards has a "Benedicite Omnia Opera" in D which manages in twelve well-written pages to avoid the tedium usually inevitable when this canticle is sung. The solo parts are for tenor and baritone. I pity the choir-masters who have to worry through the "Benedicite" more than once a year, and commend this setting to their martyred eyes. Dr. Coerne's "Praise Ye the Lord" has solos for soprano and alto; it has vigorous rhythm and a somewhat commonplace theme which resembles several used by his predecessors in the "Praise the Lord" style. Which is not to say that he has plagiarized.

Beside the Matthews numbers Gray publishes a good setting of "Hark, Hark, My Soul" by Fletcher, the composer of a fine setting of "Ring Out, Wild Bells" that has been popular among chorus conductors. I suppose that the new Clemenson prize anthem will appear soon. It will have to be very good to equal last year's—Candlyn's "O Come, O Come, Emmanuel," which I used last Advent and which you would better inspect.

Candlyn's Christmas cantata, long delayed, entitled "The Prince of Peace" (G) will probably be published very soon. Look at it, if only for the fine solos for alto and soprano which may be used separately and which are quite the finest Christmas solos I have seen this year. Dr. Dickinson tells me that he will give

the cantata next Advent. Another cantata that will be heartily welcomed is a new one by J. S. Matthews entitled "The Way, the Truth and the Life," now in the press of Schirmer. In the first place it is by the composer of "The Paschal Victor," and in the second place it will be one of the few cantatas for general use. And speaking of cantatas, let me remind you of James' "The Nightingale of Bethlehem" (G), published last year—rather difficult in its idiom, but very beautiful. I give a cantata about once a month—sometimes oftener. The one that my quartet most enjoyed this year was Barnes' "The Comforter" (S), a perfect little work that I like better each time I play it. It should be particularly appropriate for a guild service—with the Barnes Organ Symphony. I can't manage the symphony on my organ—or any other, I fear—but I used his "Solemn Prelude," Scherzo in C minor and Finale in E minor.

There is the usual dearth of good solos. But Rossetter Cole's "In My Father's House" (St) in two keys is the work of a real musician. Shelley's "The King of Love My Shepherd Is" (S) has at last been arranged as a duet and also as a solo, thus making this excellent number available in two more forms. (A good deal of nonsense is spoken about the Shelley anthems. This one and two or three others are quite all right, especially for quartet. In fact, there are few anthems so perfectly suited to quartet singing.) Ditson announces two new duets by Dr. Coerne—"Light of the World" and "The Lord Thy God Is Mighty;" I have not seen them yet.

I wonder whether I may be permitted to speak of organ numbers while we are having this chat—not to review them but simply to tell you about several new ones that I find useful on a large but antiquated organ with slender technical ability on the part of the performer. Schirmer has been publishing organ compositions at a great rate recently, evidently trying to catch up with the manuscripts. The new "Recital Series of Organ Transcriptions" has several good things in it. For example, there is an excellent arrangement of the andante from the Fifth Symphony of Beethoven; good arrangements of several numbers from Bizet's "Arlesienne" Suite, notably the prelude with its folksong carol theme that makes an admirable number for Christmastide, and a pretty little Canzonetta by d'Ambrósio. Beside the numbers in this series the same company publishes a charming "Chanson" in the style of Lemare by Candlyn; "Echoes of Spring" and "Moonlight on the Lagoon" by Friml, arranged by Mr. Barnes; and a sonorous "Post-ludium Circulaire" by Harvey Gaul. One of Mr. Gaul's evocative contemporaries informs me that he has in press a "Triangular Prelude," and I myself meditate upon the possibilities of a "Hexagonal Offertory." Renaud's "Symphonie en Ut"

is published in separate movements; the first and last make useful postludes.

Gray's "St. Cecilia Series" continues its mission of bringing out some of the best of modern organ music; Eric De Lamarier has recently contributed a number of interesting things. The Boston Music Company did a wise thing in selecting Mr. Barnes for its editor in launching the American Organ Monthly. I love it as well as any man unchanged, but I have had my money's worth this year in that admirable publication. There are a number of easy and well-written numbers like the pair by J. S. Matthews, and there are also some virtuoso numbers such as the Candlyn "Marche Heroïque" that I heard Mr. Noble play recently, and the Bingham "Roulette" that I heard Mr. Kraft play last week. It does an organist a world of good to hear such men, and particularly when they let us hear the best in modern American composition. The "Roulette" is superlative.

Gordon Balch Nevin has a new book of "Studies in Swell Pedal Technique" (D). Beside giving some valuable information regarding the nice conduct of the swell pedal, Mr. Nevin includes a group of short and pretty pieces, notably two of his own—"Summer" and "The Hour of Prayer." The former has the true Nevin lilt.

The most interesting book I have read lately is Dr. Audsley's "Organ-Stops" (G). I tried to express my admiration last month, but the editor (I refuse under the circumstances to capitalize his title) cut out my humble words.

Next month I shall review the church music of J. S. Matthews, and the following month I shall write on negro spirituals. Suggestions for other subjects will be gratefully received. Please address me at the State College, Albany, N. Y.

The Choir Directors' Guild of America held a choral service at Wesley Methodist Church, Chicago, the afternoon of May 8, and presented a program of anthems and organ works by American composers. The choirs which took part were those of the Woodlawn Baptist Church, directed by Mrs. Harold B. Maryott; the Belden Avenue Baptist Church, directed by A. W. Ekvall, and Wesley Church, directed by Harold B. Maryott. At the opening Mrs. D. I. Martin of Wesley Church played "Neptune," by Stoughton, Mrs. Evabel C. Tanner of the Belden Avenue Church played "Burlesca e Melodia," by Baldwin, and "The Hour of Prayer," by Nevin. Mrs. Maryott played "A Song of Gratitude" by Rossetter G. Cole and Dickinson's Berceuse.

The Hook & Hastings factory at Kendall Green, Mass., was saved from destruction by fire recently through the presence of mind of Carol Berry, an employee, who discovered a blaze in a highly inflammable part of the structure and extinguished it single-handed.

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Booking for the new year beginning September 15th.  
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for pupil practice will be ready for use on Sept. 1st.

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## NOVEL ORGAN FOR THE ELKS

Emerson Richards' Plan Brought to Fruition at Atlantic City.

It was "Emerson Richards night" at the session of the Atlantic City lodge of the Benevolent and Protective Order of Elks May 18. The ex-senator's dream was realized and the new organ installed under his guiding hand brought forth beautiful melodies, giving an impressiveness to the initiatory service which had never before been witnessed in the history of the lodge. The organ, which is the product of the factory of M. P. Möller, has twenty-two stops. Ex-Senator Richards conceived the idea of special lodge musical features longer than a year ago and has worked in this direction so consistently that not only have the Elks now an organ but a band of thirty-five pieces and regale their members with a concert each week.

The specifications of the organ show what can be done toward making a small organ flexible by careful duplexing. The scheme as drawn up by Mr. Richards is as follows:

## GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Doppel Flöte, 8 ft., 61 pipes.
3. Viole d'Orchestre, 8 ft., 61 pipes.
4. Dulciana, 8 ft., 61 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Flauto Traverso (from No. 4), 4 ft., 61 notes.
7. Octave (by duplex action from No. 10), 4 ft., 61 notes.
8. Chimes (action prepared for), 20 notes.

## SWELL ORGAN.

9. Bourdon, 16 ft., 97 pipes.
10. Violin Diapason, 8 ft., 61 pipes.
11. Stopped Diapason (from No. 9), 8 ft., 61 notes.
12. Orchestral Flute (from No. 9), 4 ft., 61 notes.
13. Twelfth (from No. 9), 2 2/3 ft., 61 notes.
14. Piccolo (from No. 9), 2 ft., 61 notes.
15. Viole d'Orchestre (duplex action from No. 3), 8 ft., 61 notes.
16. Dolce (by duplex action from No. 4), 8 ft., 61 notes.
17. Vox Celeste, 8 ft., 49 pipes.
18. Oboe, 8 ft., 61 pipes.
19. Vox Humana, 8 ft., 61 pipes.

## PEDAL ORGAN.

20. Bourdon extension (from No. 2), 12 pipes, 16 ft., 30 notes.
21. Lieblich Bourdon (from No. 9), 16 ft., 30 notes.
22. Flute (from No. 9), 8 ft., 30 notes.

## Stebbins Plays Own Works.

Charles Albert Stebbins gave a recital of his own compositions at Louisville on Friday afternoon, May 13. Among the numbers played were his "Wedding March," "At Twilight," "In Summer," "Interlude," "Impromptu," etc. He has promised to repeat the program at an early date.

Collins R. Stevens, president of the Stevens Organ and Piano Company of Marietta, Ohio, died recently in that city. For some time Mr. Stevens built organs, but since the Ohio river flood about ten years ago, which swept Dayton, Marietta and other cities, and in which his factory suffered a heavy loss, he had not been active. Early in life Mr. Stevens lived in Brattleboro, Vt., where he was employed by the Estey Organ Company. He established a music store in Marietta in 1888 and organized the Stevens Organ and Piano Company in 1892.

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Dr. Stewart to be Honored at Guil-  
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The twentieth annual commence-  
ment of the Guilmant Organ School  
will be held under the direction of  
Dr. William C. Carl in the First Pres-  
byterian Church, Fifth avenue and  
Twelfth street, New York City, Mon-  
day evening, June 6, at 8 o'clock. The  
program will be played by members  
of the graduating class, which is the  
largest yet to be graduated from this  
institution, and by post-graduates.

The guest of honor will be Dr.  
Humphrey J. Stewart of San Diego,  
Cal., to whom will be presented the  
William C. Carl gold medal of the  
school, in recognition of the far-reach-  
ing educational influence of his work.  
While in New York Dr. Stewart will  
play a recital at the invitation of the  
mayor's committee and will be pre-  
sented with the flag of the City of  
New York Sunday afternoon, June 5  
at the City College.

The new Skinner organ in the First  
Presbyterian Church will be used for  
the commencement exercises this year.

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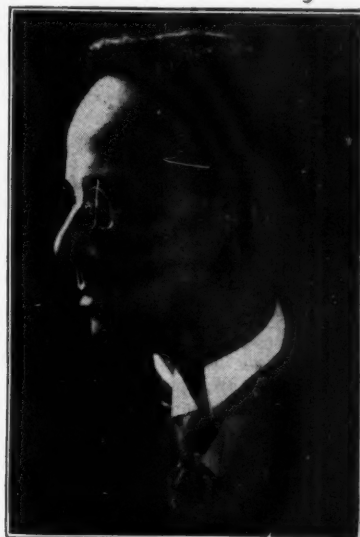
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# **PILCHER FOUR-MANUAL TO GALVESTON CHURCH SCHEME FOR LARGE ORGAN.**

**St. Mary's Cathedral Awards Contract—Edward C. Haury Now Southwestern Representative of Louisville Factory.**

Edward C. Haury, of the staff of Henry Pilcher's Sons of Louisville, who has been appointed southwestern representative of that firm, and is now making his headquarters at Houston, Texas, has closed a contract for a four-manual organ for St. Mary's Cathedral at Galveston, Texas. The specifications of this instrument are as follows:

## **GREAT ORGAN.**

(All stops except Open Diapason enclosed in separate swell.)

Open Diapason, 16 ft.  
First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Gamba, 8 ft.  
Gemshorn, 8 ft.  
Gross Flöte, 8 ft.  
Hohl Flöte, 4 ft.  
Harmonic Tuba, 8 ft.  
Tremolo.

## **SWELL ORGAN.**

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Aeoline, 8 ft.  
Salicional, 8 ft.  
Vox Celeste, 8 ft.  
Stopped Diapason, 8 ft.  
Quintadena, 8 ft.  
Harmonic Flute, 4 ft.  
Salicional, 4 ft.  
Flautina, 2 ft.  
French Horn, 8 ft.  
Orchestral Oboe, 8 ft.  
Vox Humana, 8 ft.  
Tremolo.

## **CHOIR ORGAN.**

Horn Diapason, 8 ft.  
Concert Flute, 8 ft.  
Flute Celeste, 8 ft.  
Dulciana, 8 ft.  
Flute d'Amour, 4 ft.  
Clarinet, 8 ft.  
Tremolo.

## **ECHO ORGAN.**

(To be placed in sanctuary at right side of altar.)

Vox Angelique, 8 ft.  
Viol Aetheria, 8 ft.  
Vox Seraphique, 8 ft.  
Echo Flute, 8 ft.  
Fern Flute, 4 ft.  
Vox Humana, 8 ft.  
Chimes (playable from Great keys), 25.  
Tremolo.

## **PEDAL ORGAN.**

Open Diapason, 16 ft.  
Sub Bass, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Open Flute, 8 ft.  
Dolce Flute, 8 ft.  
Cello, 8 ft.

Mr. Haury has put the finishing touches on the Pilcher four-manual in the Scottish Rite Cathedral of Shreveport, La. This organ has two consoles. One of them is on the auditorium floor level and will be used when concerts are given.

## **Changes Made at Lancaster.**

A general shifting of organists has taken place at Lancaster, Pa., with the resignation of four prominent organists within as many weeks—William Z. Roy of Emmanuel Lutheran Church, to take effect Sept. 1; H. Edgar Levan of St. John's Episcopal, effective May 15; Professor Clarence N. McHose of Old Trinity Lutheran, June 1, and Miss Edna Mentzer of St. John's Lutheran, effective July 1. Mr. Roy will continue as organist at the Schairi Schomain Synagogue and the rest of his time is taken up with a flourishing book-binding business formerly conducted by his father. Mr. Levan will devote all of his time to editorial work on the Examiner-New Era. Miss Mentzer is in charge of the Victrola department just opened in the large department store of Watt & Shand. Mr. McHose has been appointed instructor of church music, a new department in the curriculum of the Eastern Theological Seminary of the Reformed Church of the United States in Lancaster. He will also succeed Mr. Roy as organist and choir-master at Emmanuel Lutheran Church, specializing in junior choir work. Sidney Cooper of Long Branch, N. J., will succeed Mr. Levan at St. John's Episcopal. He is a graduate of the Royal College of Organists of England, having held positions in both England and France prior to his sojourn in America.

Clarence Dickinson delivered an address on "Our Musical Heritage from Greece" before the New York Classical Club at the Metropolitan Museum on May 7, with illustrations by Josephine Garrett, soprano, and Marietta Bitter, harpist, and with lantern slides.

## **J. E. W. LORD MAKES CHANGE.**

**Meridian, Miss., Organist Accepts New Church Position.**

May 1 marked the close of twelve years of service by Dr. J. E. W. Lord as organist of the First Baptist Church of Meridian, Miss. He recently tendered his resignation to accept the position of organist at the First Presbyterian Church. That his leaving is a



DR. J. E. W. LORD.

source of great regret to the choir with whom he has labored so long was evidenced by the fact that just before the morning service May 1 he was presented with a beautiful umbrella by his choir, O. G. Hackett, retiring chairman of the music committee, making the presentation.

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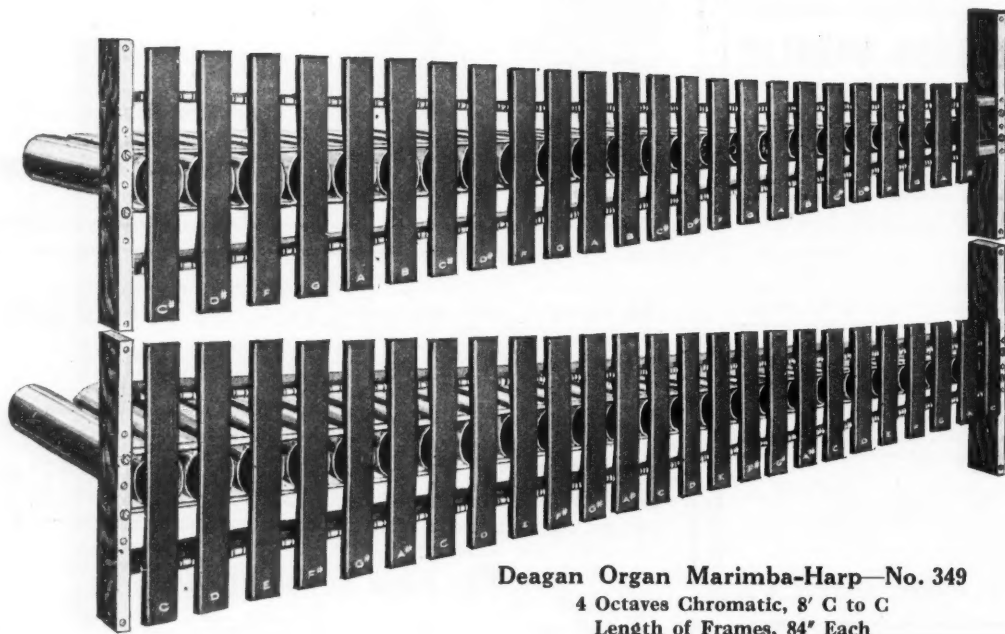
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Manuals Stops		Manuals Stops	
American Theatres Co., Baltimore, Md...	3 26	First Presbyterian Church, Niagara Falls, N. Y.....	3 27
Bethesda Church, Saratoga Springs, N. Y.	4 53	First Presbyterian Church, Trumansburg, N. Y. ....	2 12
City of Cleveland, Cleveland, Ohio.....	5 140	First Reformed Church, Lima, Ohio.....	3 31
Cleveland Museum of Arts, Cleveland, Ohio	3 50	Ghent M. E. Church, Norfolk, Va.....	3 27
Eastman School of Music, Rochester, N. Y.	4 94	Grace Church, Mount Airy, Philadelphia, Pa. ....	3 33
Eastman School of Music, Rochester, N. Y.	3 17	Mount Calvary Church, Baltimore, Md...	2 14
Edgar Long Memorial, Roxboro, N. C....	2 15	New England Conservatory of Music, Boston, Mass.....	4 63
Fifth Church of Christ, Sc., New York City, N. Y.....	4 50	Plymouth Church, Cleveland, Ohio.....	4 41
First Baptist Church, Berkeley, Cal....	3 26	Residence Organ, Boston, Mass.....	4 38
First Baptist Church, Savannah, Ga....	3 41	Residence Organ, New York City.....	3 28
First Baptist Church, Greenfield, Mass..	2 10	Residence Organ, Cincinnati, Ohio.....	3 38
First Church of Christ, Sc., Orange, N. J..	3 29	St. John's Ep. Church, Youngstown, Ohio	4 43
First Church of Christ, Sc., Lakewood, Ohio .....	3 36	St. Luke's Hospital Chapel, New York City .....	2 9
First Church of Christ, Sc., Springfield, Mass. ....	3 25	St. Luke's Ep. Church, Evanston, Ill....	4 64
First Cong. Church, Bristol, Conn.....	4 35	St. Luke's Ep. Church, Montclair, N. J..	4 58
First Cong. Church, Eau Claire, Wis....	3 35	St. Mark's Ep. Church, Shreveport, La..	3 39
First Cong. Church, New Canaan, Conn..	2 14	St. Mary's Ep. Church, Good Ground, Long Island.....	2 10
First Cong. Society, Washington, D. C...	4 55	St. Paul Auditorium, St. Paul, Minn....	4 84
First Lutheran Church, Decatur, Ohio... 2	9	Second Cong. Church, Holyoke, Mass....	4 88
First Lutheran Church, Johnstown, Pa..	4 47	The Church of the Messiah, Rhinebeck, N. Y.....	3 30
First M. E. Church, Fort Smith, Ark....	3 20	Trinity Ep. Cathedral, Phoenix, Ariz....	3 26
First M. E. Church, Hamilton, Ohio....	2 14	Victory Theatre, Holyoke, Mass.....	3 37
First Presbyterian Church, Ashtabula, Ohio .....	2 23	Washington St. M. E. Church, Columbia, S. C. ....	3 42
First Presbyterian Church, Little Rock, Ark. ....	3 28		

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Gentlemen: The four-manual organ recently completed by your Company for the First Baptist Church, of Norfolk, Virginia, I inaugurated on February 6th, and I beg to take this opportunity to convey to you my satisfaction and appreciation of its tonal beauty and mechanical excellence.

The instrument would be a tribute, I feel, to any organ builder, and you may well be proud of your accomplishment. Its artistic merit is already recognized in this community, as you are aware, and in all likelihood it will be the means of enabling you to complete further contracts in this City.

Furthermore, your Mr. Thompson proved himself to be an efficient workman, and a gentleman worthy of representing your Company. He and his associates conducted themselves in a most exemplary manner, and brought to a very successful conclusion their formidable undertaking.

It is with genuine pleasure that I take this opportunity to endorse heartily your work.

Very sincerely yours,

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